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NATURAL MUSIC COURSE

MELODIC SECOND READER

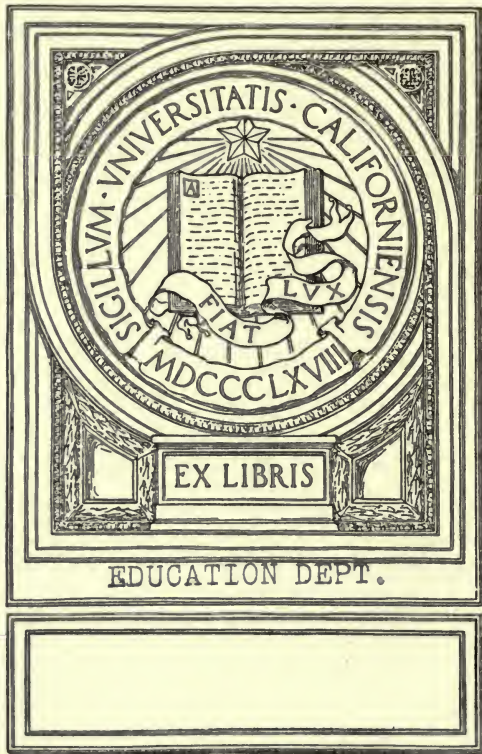
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Natural Music Course

MELODIC SECOND READER

BY

FREDERIC H. RIPLEY

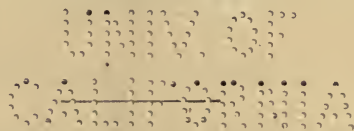
PRINCIPAL OF THE LONGFELLOW SCHOOL, BOSTON

AND

TH

THOMAS TAPPER

LECTURER ON MUSIC AT THE INSTITUTE OF MUSICAL ART
OF THE CITY OF NEW YORK



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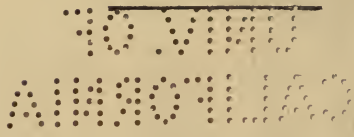
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FREDERIC H. RIPLEY AND THOMAS TAPPER

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MELODIC SECOND READER

W. P. 6



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SUMMER-TIME.

WILLIAM ALLINGHAM.

Rather slowly, gently.

CHARLES FONTEYN MANNEY.

1. O Spir - it of the Sum - mer-time! Bring back the ros - es
2. Bring back the sing - ing and the scent Of mead - ow - lands at

softly.

to the dells; The swal - low from her dis - tant clime, The
dew - y prime; Oh, bring a - gain my heart's con - tent, Thou

retard.

hon - ey - bee from drow - sy cells, O Spir - it of the Sum - mer-time!
Spir - it of the Sum - mer-time, Thou Spir - it of the Sum - mer-time!

EVENSONG.

HAMLIN E. COGSWELL.

1. The day has long de - part - ed, And
2. The si - lent stars are peep - ing Like

from the az - ure dome There sinks a ho - ly
bea - cons in the sky, And all a - bout the

qui - et On ev'r - y peace - ful home.
gar - den wall There shines the fire - fly.

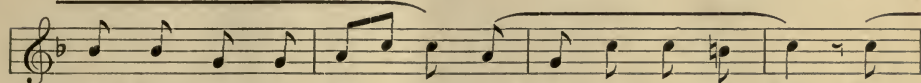
GOOD-BY, GOOD-BY TO SUMMER.

WILLIAM ALLINGHAM.

ARTHUR HORTON.



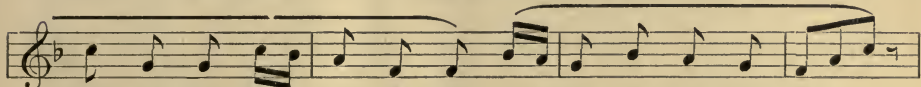
1. Good-by, good-by to sum-mer, For sum-mer's near-ly done; Our
2. Bright yel-low, red, and or-ange, The leaves come down in hosts; The
3. The fire-side for the crick-et, The wheat-stack for the mouse, When



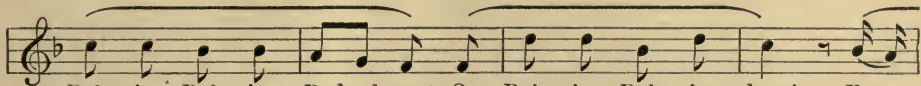
gar-den faint-ly smil-ing, Cool breez-es in the sun. The
trees are In-dian prin-ces, But soon they'll turn to ghosts. The
wea-ry night-winds whis-tle, And moan all round the house; The



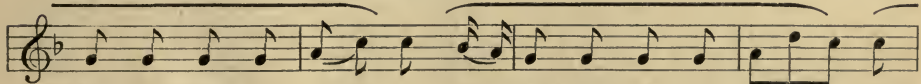
thrush-es now are si-lent, The swal-lows flown a-way, But
leath'r-y pears and ap-ples Hang rus-set on the bough; It's
frost-y ways like i-ron, The branch-es plum'd with snow—A-



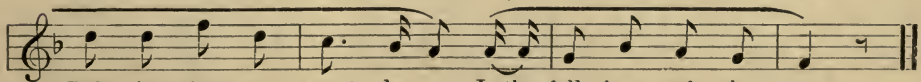
Rob-in's here in coat of brown And scar-let breast knot gay.
au-tumn, au-tumn, au-tumn late, 'Twill soon be win-ter now.
las! in win-ter, dread and dark, Where can poor Rob-in go?



Rob-in, Rob-in Red-breast, O Rob-in, Rob-in dear! For
Rob-in, Rob-in Red-breast, O Rob-in, Rob-in dear! And
Rob-in, Rob-in Red-breast, O Rob-in, Rob-in dear! And a



Rob-in sings so sweet-ly In the fall-ing of the year. . . For
what will this poor Rob-in do For pinch-ing days are near? . . And
crumb of bread for Rob-in, His lit-tle heart to cheer; . . And



Rob-in sings so sweet-ly In the fall-ing of the year.
what will this poor Rob-in do, For pinch-ing days are near?
a crumb of bread for Rob-in, His lit-tle heart to cheer.

THE FAIRY PAINTER.

WALTER H. AIKEN.

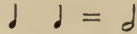
Merrily.

1. There is a fair - y paint - er Who has
 2. He comes when we are fast a - sleep, And
 3. And turns them in - to great tall men, With

late - ly been a - round; . . . But where he stays at
 paints the win - dow pane, . . . With fair - y trees and
 beards and frost - y hair, . . . But when we go and

day . . . time, We chil - dren have not found. . . .
 snow - white flow'rs And then he comes a - gain. . . .
 hunt for him He is not a - ny - where. . . .

Studies in Scale Successions.



SCALE EXERCISES.

These exercises are to be sung by the class as a whole, and by each pupil alone. Sing with the syllables until the order of the scale tones is fully established. Mark the meter by pressing the finger on the desk for each beat.

1 2

Do - o - a - la ti do

3

4

A WINTER SONG.

Brightly.

1. Sing a song of Win - ter, Pock - et full of rye,—
2. Bird - ies chirp and flut - ter, Seize it and a - way.

Throw it out up - on the snow, Call the bird - ies nigh.
Do you al - ways feed the birds On a win - ter day?

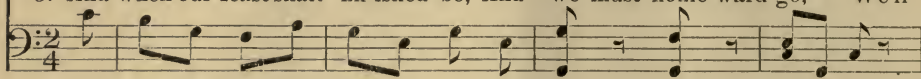
FLORENCE HOARE.

THE PICNIC.

JOSEPH L. ROECKEL.

With moderate speed.

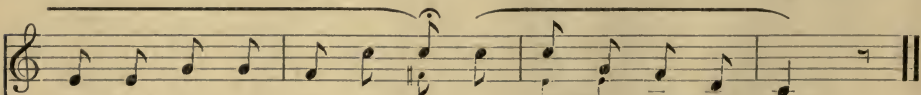
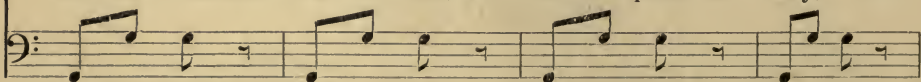
1. Oh, will you come to din-ner, please, With-in the leaf - y glade, Where
 2. You must not fret, you must not frown, If salt there should not be. If
 3. And when our feast shall fin-ished be, And we must home-ward go, We'll



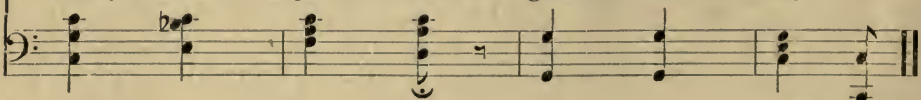
dain - ty white be - neath the trees Our din - ner cloth is laid. The
 naugh - ty spi - ders should come down, Or wasps be rath - er free. Such
 join our hands and grate - ful - ly Our sim - ple praise shall flow. Then



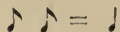
birds are sing - ing in the trees, The flow'rs are ver - y sweet, And
 things our pleas-ure can - not mar, And nev - er cause a tiff. 'Tis
 fold the cloth, like moth - er does, And clear our plates a - way, Now



moth - er's cakes and moth - er's pies Are ver - y good to eat.
 on - ly grown-up par - ties are So ver - y, ver - y stiff.
 don't you think our pic - nic was A great suc - cess to - day?



The Divided Beat.



These exercises illustrate two tones to one beat; they are to be sung by the class and by each pupil alone. The teaching should be directed to the marking of the meter. To sing the exercises is not enough, the singing must be accompanied by correct marking of the measure. Hold the finger down while two tones are given, then raise it slightly and quickly and press it down again, holding it while two more tones are sung.

5

Do - re - o - do.

6

7

INDUSTRY.

Swedish Folksong.

Brightly.

1. How doth the lit - tle bus - y bee Im - prove each shin - ing
2. How skill - ful - ly she builds her cell, How neat she spreads the

hour, And gath-er hon - ey all the day From ev - 'ry open-ing flow'r.
wax! And la - bors how to store it well With the sweet food she makes.

WITH MOTHER.

FLORENCE HOARE.

JOSEPH L. ROECKEL.

Slowly.

1. When tired of play - ing we have grown With
 2. Her voice is al - ways kind and low, Her
 3. And some - times if she goes a - way, Ah!

dolce.

doll or blocks or ball, To get dear Moth - er
 words so clear and plain, That if we have been
 then her love we miss, It does seem such a

all a - lone Is ni - cer far than all. Up -
 cross, you know, She makes us good a - gain. And
 long, long day With - out a smile or kiss, And

on her knee we love to climb And feel her arms a -
 no one else can mend a ball Or make a kite to
 just to have her love us so Is all that's best on

round,
 go,
 earth,
 We think her "Once up - on a time" - Is
 There is not a - ny - thing at all That
 Ah! none can but her chil - dren know What

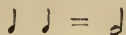
just the sweet - est sound, Is just the sweet - est sound!
 Moth - er does not know, That Moth - er does not know!
 Moth - er's love is worth, What Moth - er's love is worth!

slower.

rall.

sf

The Chromatic, Sharp Four.



To teach the effect of sharp four, or Fi. Sing Do ti do, with loo, loo, loo
Change from loo, loo, loo, to Sol Fi Sol.

8 9 10

Do sol - o - do Do ti do Sol fi sol

11

12

Studies in Two Part Music.

13 14

Tone Study.

The teacher sings:

The children sing:

1 2 3

Loo loo loo Do ti do

Studies in Minor.

The scale from La to La is called the minor scale. The following exercises are in the minor scale.

15 16

17 18

FOX AND GOOSE.

Lively.

1. Fox, you've stol - en my grey gan - der, Bet - ter bring him back!
2. Soon he will, his ri - fle show - ing, Shoot you in the head!
3. Lit - tle fox, be - ware, there's dan - ger, Thiev - ing will not do!


very softly.

Bet - ter bring him back! There's a hunter watch - ing yonder, He is on your track,
Shoot you in the head! Fast the red drops will be flow - ing, You will then be dead,
Thiev - ing will not do! Bet - ter be to goose a stran - ger, Mouse is best for you,

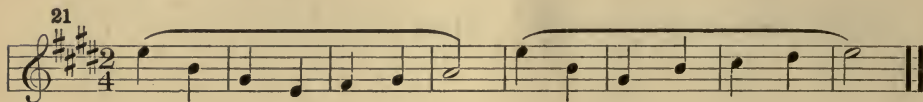
There's a hunt - er watch - ing you - der, He is on your track.
Fast the red drops will be flow - ing, You will then be dead.
Bet - ter be to goose a stran - ger, Mouse is best for you.

The Phrase and Period.

These exercises are for practice on the tones of the tonic chord. Call attention to the fact that the exercises consist of two *phrases* which begin precisely alike. Two phrases thus united form a period.

19 

Do re mi - i - o - do do


21 

22 

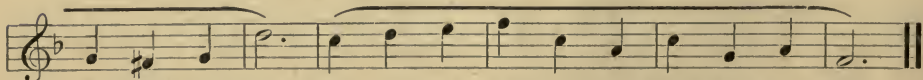
PRIMROSES.

Slowly.


1. Prim-ros - es, prim-ros - es, where have you lain? Sum - mer and
2. Was it the blue - bird, when he flew south, Took a bright



Au - tumn I sought you in vain; Win - ter is gone a - gain,
yel - low bud off in his mouth? Was it the rob - in,



mead-ows are green; Prim-ros - es, prim-ros - es, where have you been?
when he flew here, Brought in the prim-ros - es, gold - en and dear?

TWINKLE, TWINKLE, LITTLE STAR.

JANE TAYLOR.

J. W. ELLIOTT. (ARR.)

Slowly and quietly.

1. Twin-kle, twin-kle, lit - tle star, How I won-der what you are! Up a -
 2. When the blaz-ing sun is gone, When he noth-ing shines up - on, Then you
 3. Then the trav-'ler in the dark Thanks you for your ti - ny spark :How could

bove the world so high, Like a dia - mond in the sky.
 show your lit - tle light, Twin - kle, twin - kle all the night.
 he see where to go, If you did not twin - kle so?

DAY DAWN.

1. Ten - der - ly shine, col - or di - vine, Rose hue of morn - ing
 2. Blue skies a - bove Sym - bol of love :Heav'n's love now holds us,
 3. Birds on the wing Joy - ful - ly sing Brightfeath - ers glan - cing

All heav'n a - dorn - ing, Ten - der - ly shine, Col - or di - vine.
 Ten - der - ly folds us, Blue skies a - bove, Sym - bol of love.
 Where boughs are dan - cing, Far on the wing Birds gay - ly sing.

SNOWFLAKES.

FREDERIC H. COWEN.

Sofly.

1. When-e'er a snow-flake leaves the sky, It turns and turns to say, "Good-
 2. And when a snow-flake finds a tree, "Good day!" it says, "good day to

The first system of the musical score for 'Snowflakes' consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with the lyrics '1. When-e'er a snow-flake leaves the sky, It turns and turns to say, "Good-'. The middle and bottom staves are the piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady accompaniment with chords and moving lines in both hands.

by, Good-by, dear cloud, so cool and gray, Good-by, dear
 thee! Thou art so bare and lone-ly, dear, Thou art so


The second system continues the musical score. The vocal line (top staff) has the lyrics 'by, Good-by, dear cloud, so cool and gray, Good-by, dear thee! Thou art so bare and lone-ly, dear, Thou art so'. The piano accompaniment (middle and bottom staves) continues with similar harmonic support, including a piano dynamic marking (p) in the right hand.



cloud, so cool and gray!" Then light-ly trav-els on its way.
 bare and lone-ly, dear, I'll rest and call my com-rades here."

The third system concludes the piece. The vocal line (top staff) has the lyrics 'cloud, so cool and gray!" Then light-ly trav-els on its way. bare and lone-ly, dear, I'll rest and call my com-rades here."'. The piano accompaniment (middle and bottom staves) ends with a final chord and a fermata over the final note.


The Motive ()

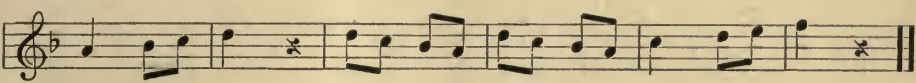
 = 

The purpose of these exercises is to teach the motive formed by a long tone followed by two short ones in the same measure. Each long tone is shown by the tie () to contain the value of two short tones. Sing the long tone so that the full value is felt. See that the *beating* or marking the meter is carefully observed by each individual.

23  || 24 

Do fa - a - o - do.

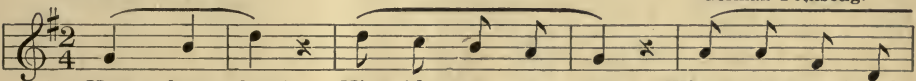
25 




HOBBY HORSE.

With animation.

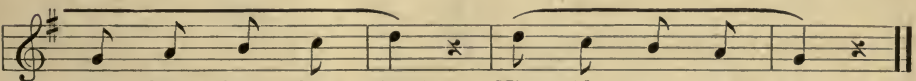
German Folksong.



1. Hop, hop, hop! Nim - ble as a top. Where 'tis smooth and
2. Whoa, whoa, whoa! How like fun you go! Ver - y well, my
3. Here, here, here! Yes, my po - ny dear; Now with oats and



where 'tis sto - ny, Trudge a - long, my lit - tle po - ny,
lit - tle po - ny, Safe's our jaunt tho' rough and sto - ny,
hay I'll treat you, And with smiles will ev - er greet you,



Hop, hop, hop, hop, hop! Nim - ble as a top.
Spare, spare, spare, spare! Sure e - nough we're there.
Po - ny, po - ny dear! Yes, my po - ny dear.

HEDGE ROSES.

Translated from
J. W. VON GOETHE.
Gracefully.

FRANZ SCHUBERT, Op. 3, No. 3.
Arranged by CHARLES FONTEYN MANNEY.

1. In the hedge a boy es - pied Pret - ty blush - ing ro - ses,
2. Then he says "I'll gath - er thee, Fair - est of the ro - ses,
3. Still the rude boy pulls a - way This fair queen of ro - ses,

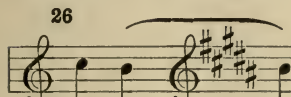
Fresh and bright, the morn - ing's pride, To 'ad - mire he turns a - side,
Rose says "Bet - ter let me be, Or you will get stung by me,"
With a wound he has to pay, But in vain the rose does pray,

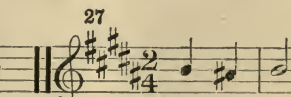
louder. *very softly. retard.*
And to pluck pro - pos - es. }
Then her thorns dis - clos - es. } Ro - ses, ro - ses, ro - ses red,
Or her thorns op - pos - es. }


quicker. **PIANO.**
Pret - ty, blush - ing ro - ses.

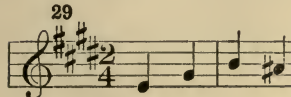
Study of Sharp Four.

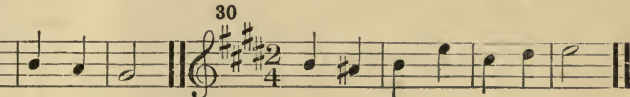
Review the effect of sharp four. Do not explain the representation, but accustom the children to note that a chromatic sign before Fa invariably indicates Fi. Use the exercises for individual tests, after the class as a whole sing them freely.

26  Do ti - i - o - do


27  Do ti do

28  Sol fi sol

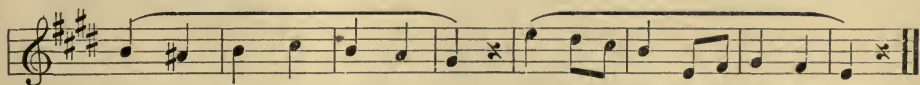
29 

30 

EVER FAITHFUL.

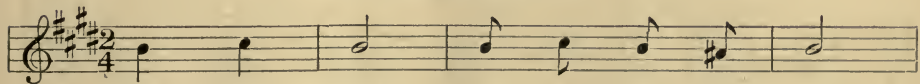
Seriously.


1. Let us with a joy - ful mind, Praise the Lord for He is kind,
2. All things liv - ing He doth feed, His full hand supplies their need;

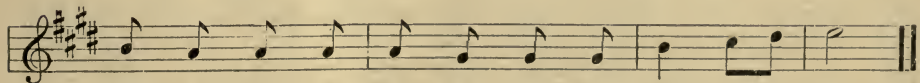


For His mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.

HOT CROSS BUNS.



1. Hot cross buns, One a pen - ny buns;
2. Fresh, sweet buns, Come and buy my buns;
3. Nice, light buns, Buy my cur - rant buns;



One a pen - ny, Two a pen - ny, Hot cross buns.
 One a pen - ny, Two a pen - ny, Fresh, sweet buns.
 Come and try them, Then you'll buy them, Nice, light buns.

BED TIME.

MILDRED TRAVERS ANDERSON.

DANIEL PROTHEROE.

Plaintively.

1. I won-derwhere the sun has gone, I can-not see his
2. The woods are ver - y, ver - y still, But in the trees on

head. I guess it must be sleep - y time, And he's gone off to
high, They say the bird - ies sing a song, An eve-ning lul - la -

bed; And when he's sure the flow - ers fair, The lil - y and the
by. They're all a - sleep be - fore the night Comes down so big and

rose Just nes - tle in their lit - tle beds, And soft their pet - als close.
dark ; Good-night, my lit - tle flow - erfriends, The rob - in and the lark.

The Minor Scale.

31

Do ti la

32

33

34

Dictation.

Major.

1

2

Chromatic.

3

4

5

Minor.

6

7

8

9

DUSTING DAY.

MILDRED TRAVERS ANDERSON.

DANIEL PROTHEROE.

In moderate speed.

1. Some -
2. But

times I'm ve - ry, ve - ry cross, When-e'er the wind blows strong, Be -
moth - er said I should not mind, For it is Na - ture's way, She

cause he fills my eyes with dust, And makes me feel all wrong.
sends the wind from out the sky, To help on Dust - ing Day.

The Phrase.

♪ ♪ = ♪

35

36

The Motive.

Here the motive is formed by combining two short tones. This figure, like the previous one, (see Exercise 24) should be studied until the sight of the representation instantly suggests the rhythm. See that each child beats correctly as he sings. Use the exercises for individual test.

37

Do ti la - a - o - do

38

39

MARCHING.

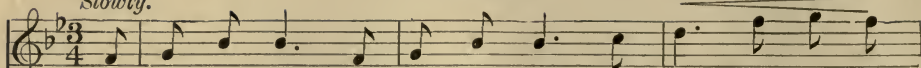
With precision.

1. We can march and we can sing, As a - round the room we go.
2. We can play and we can run, When there comes a hol - i - day.

We can form a mer - ry ring, And clap our hands just so.
We can have a lot of fun, And mer - ry be and gay.

DREAMS.

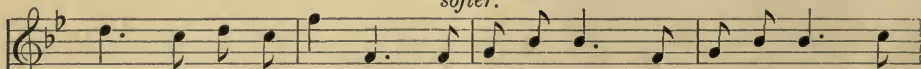
Lady ARTHUR HILL

Slowly.

1. Be - yond, be - yond the moun - tain line, The grey - stone and the
 2. Its fruits are all like ru - bies rare, Its streams are clear as
 3. Oh, dear! they say if I could stand Up - on those dis - tant

Andantino.


bould - er, Be - yond the growth of dark green pine, That
 glass - es; There gold - en cas - tles hang in air, And
 ledg - es, I should but see on eith - er hand, Plain

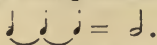
softer.

crowns its western shoul - der, There lies that fair - y land of mine, Un -
 pur - ple grapes in mass - es, And no - ble knights and la - dies fair Come
 fields and dusk - y hedg - es: And yet I know my fair - y land Lies

seen of a be-hold-er.
rid-ing down the pass-es,
some-where o'er these hed-ges,

mf

The Sharp Inflex.



Sol, fi, la — sounds like Do, ti, re. Teach Do, ti, re, sing it with loo, loo, loo.
Sing the same tones with Sol, fi, la. See that each pupil can sing the exercises alone.

40 Do ti re do 41 Sol fi la sol 42

43

WORK AND PLAY.

French Air.

Brightly.

1. Here at school we gath-er dai-ly, And we learn the gold-en rule;
2. Les-sons o-ver, then each rov-er Laughs the hap-py hours a-way;
3. Work and play we min-gle dai-ly, Both we do with lov-ing zest;

Still as-pir-ing, nev-er tir-ing, That is what we learn at school!
Mer-ry play-mates, blithe and gay mates, That's the way we do at school!
Nev-er tir-ing, still as-pir-ing, Till the sun, sinks in the west.

THE SNOWFLAKE DANCE.

GRACE WILBUR CONANT.

GRACE WILBUR CONANT.

As fast as the words can be sung clearly.

1. The snow - flakes dance in the win - try air, When the
 2. We chil - dren dance in our warm bright room, Though the

Ped. *Ped.*

sky is cold and gray. Gay lit - tle snowflakes, they don't care, They
 sky is cold and gray, Gay lit - tle chil - dren, we don't care, For

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

slower.

wouldn't come out if the sky were fair, That isn't a snow-flake's way!
 we shall go out when the sky is fair, For that is the chil-dren's way!

rit.

Ped. *Ped.* *Ped.* *

REFRAIN.

Dance, snow-flakes, dance, For the sky will soon be blue, And the
lightly.

a tempo.

Ped. Ped. Ped. Ped. Ped. Ped.

sun peep out with mer-ry glance, Dance, lit-tle snowflakes, we dance too.

Ped. Ped. *

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THE EVENING STAR.

HOFFMANN VON FALLERSLEBEN.

ROBERT SCHUMANN.

Slowly.

1. O Star in the sky, Thy clear spark-ling eye Shines
2. Shine out in the blue, So stead-y and true, You

out in the dark-ness, Shines down from on high.
dear lit-tle star-beams, I would I were you.

THE SUNRISE WAKES THE LARK.

CHRISTINA GEORGINA ROSSETTI.

H. CLOUGH-LEIGHTER

Brightly and cheerily.

1. The sun - rise wakes the lark to sing, The moon - rise wakes the
 2. Make haste to mount, thou wist - ful moon, Make haste to wake the
 3. O her - ald sky - lark, stay thy flight One mo - ment, for a

mf *p*

night - in - gale. Come dark - ness, moon - rise, ev - 'ry - thing That
 night - in - gale. Let si - lence set the world in tune To
 night - in - gale Floods us with sor - row and de - light. To -

mf

a little slower and very gently. *in time.*

is so si - lent, sweet and pale: Come, so ye wake the
 heark - en to that won - drous tale Which war - bles from the
 mor - row thou shalt hoist the sail; Leave us to - night the

p a little slower and very gently. *mp in time.*

night - in - gale, So ye wake the night - in - gale.
 night - in - gale, War - bles from the night - in - gale.
 night - in - gale, Leave to - night the night - in - gale.

retard.
mf retard.

The Minor Scale.

The effect of the three tones of the strong chord of the minor scale is impressed on the ear. Repeat the La, the Do, and the Mi, until the effect is definite. Use for individual test when the class has mastered the combination.

44

45

46

47

Major.

Dictation.

1

2

3

MAY TIME.

WALTER H. AIKEN.

tr

6/8

6/8

Detailed description: This block contains the piano introduction for the piece. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a trill (tr) on the first note, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of chords and single notes.

Cheerily.

1. The birds are re - joi - cing, for springtime has come, The earth is a -
2. Oh, come, let us gath - er the vi - o - lets blue, The bright yel - low

p

Detailed description: This block contains the first line of the song. The upper staff is a vocal line in treble clef with a key signature of one flat and a 6/8 time signature. It features two lines of lyrics. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature, marked with a piano (*p*) dynamic. It includes slurs and hairpins to indicate phrasing and dynamics.

stir with the hon - ey - bees' hum; The wild flow'rs are spring - ing in
but - ter - cups heav - y with dew; We'll gath - er the flow - ers that

Detailed description: This block contains the second line of the song. The upper staff is a vocal line in treble clef with a key signature of one flat and a 6/8 time signature. It features two lines of lyrics. The lower staff is a piano accompaniment in bass clef with the same key signature and time signature, including slurs and hairpins.

beau - ty to - day, And send their sweet breath in the soft air of May.
 grace - ful - ly sway Their ten - deryoungbuds in the breez-es of May.

The musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics. The middle and bottom staves are piano accompaniment. The piece concludes with a fermata over the final note.

The Phrase and Period.



The major scale tones are here combined in simple rhythms. Note the phrasing before the singing begins.

48

Musical staff 48: Treble clef, G major, 4/4 time. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

49

Musical staff 49: Treble clef, G major, 4/4 time. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

50

Musical staff 50: Treble clef, G major, 4/4 time. Notes: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

Musical staff 51: Treble clef, G major, 4/4 time. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

A NORWEGIAN MELODY.

CARL WARMUTH.

Musical staff 1: Treble clef, G major, C time signature. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

Musical staff 2: Treble clef, G major, C time signature. Notes: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).

CHRISTMAS DAY.

ALFRED SCOTT GATTY.

H. L. HEARTZ.

With vivacity.

What makes the earth so ra-diant,— Clothed in a robe of white? What

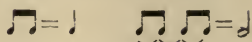
makes our hearts so buoy - ant, Our spir - its gay and light? .

REFRAIN.

Hark! Hark! Hark to what the church-bells say! Hark!

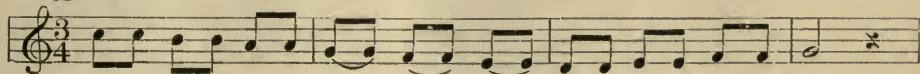
Hark! This is Christ-mas, Christ - mas Day! . . .

The Divided Beat.

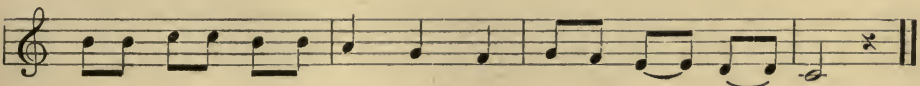
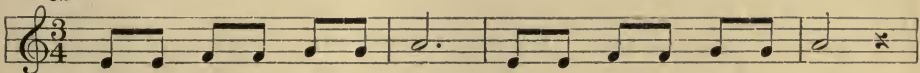


Be sure the pupil holds the finger *down* while two tones are given, and that the full value of the longer tones is felt. Use the exercises for individual recitation.

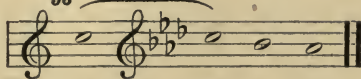
51



52

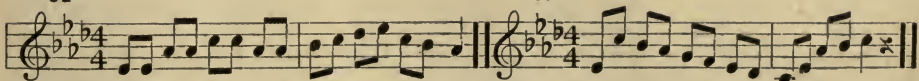


53

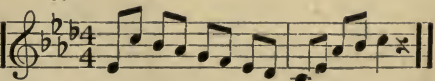


Do - o - i - mi re do

54



55



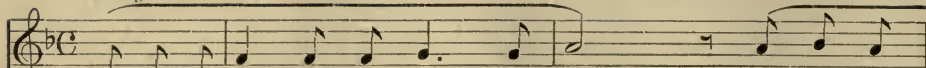
56



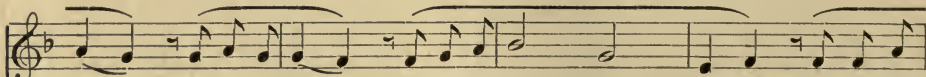
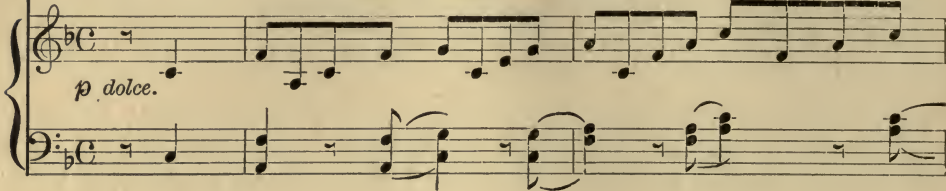
LADY-BIRD.

German Folksong.
Arranged by J. BRAHMS.

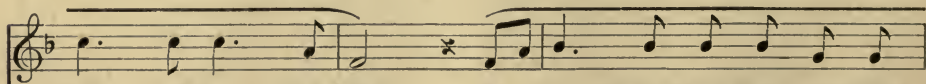
Slowly.



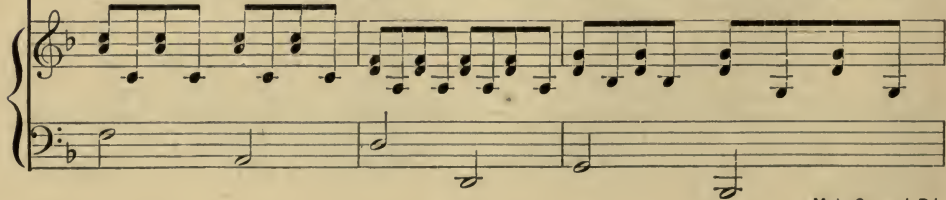
1. Sweet lit - tle la - dy - bird, rest a - while, Come rest a -
 2. Poor lit - tle la - dy - bird, fly a - way, Thy home's on
 3. Dear lit - tle la - dy - bird, pray re - turn To me once



while up-on my hand, And naught shall there a - fright thee! I'll treat thee
 fire, thy children all In piteous tones are cry - ing! The cru - el
 more, to me once more, The sky is bright a - bove thee! Thy house is



well and set thee free, If thy bright wings thou'lt spread for
 spi - der lin - gers here, Fly, fly a - way, or much I
 safe, thy chil - dren well, So thou canst all thy fears dis -



me; Those wings, those love - ly wings de - light me.
 fear Thou'lt find, thou'lt find thy chil - dren dy - ing.
 pel, And dear - ly, and dear - ly do I love thee.

The Sharp Inflex.

This exercise is the reverse of Exercise 40, p. 25. Re, ti, do, sound like La, fi, sol. Sing Re, ti, do, then give the same tones with loo, loo, loo, then apply the syllables. Each pupil must become able to give the exercises alone.

57 58 59

Do re ti do Sol la fi

60

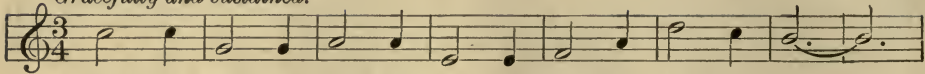
61

62

LULLABY SONG.

LUCY CREEMER PECKHAM.

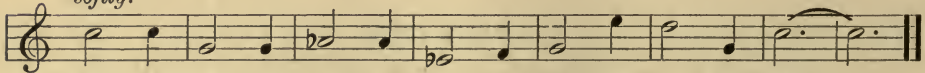
J. H. HAHN.

Gracefully and sustained.

1. Hush - a - by, my lit - tle ba - by; Stars are in the sky: . .
2. Now the moon-light's sil - ver bright-ness Makes the shad - ows fly; . .
3. Day - light wakes to stern - er du - ties; Dreams and vi - sions fly, . . .



Moth - er sits be - side her dar - ling, Sing - ing lul - la - by. . .
 Still thy moth - er sits be - side thee, Sing - ing lul - la - by. . .
 Yet with - in her heart thy moth - er Sings her lul - la - by. . .
a trifle slower.
sofily.



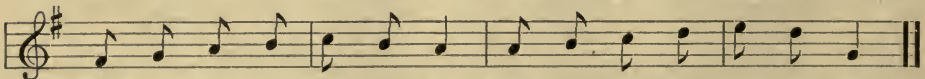
Sleep, my ba - by; sleep, my ba - by; Stars are in the sky. . .
 Sleep, my dar - ling; sleep, my dar - ling; Sleep till dawn is nigh. . .
 Ev - er, for her lit - tle ba - by, Stars are in the sky. . .

THE FAIRY RING.

Old Tune.

Merrily.

1. Let us laugh, and let us sing, Dan - cing in a mer - ry ring;
2. Like the sea - sons of the year, Round we cir - cle glad - ly here;
3. Har - ry will be Win - ter wild, Lit - tle Char - ley, Au - tumn mild;
4. Spring and Sum - mer glide a - way, Au - tumn comes with tres - ses gay;
5. Fast - er! fast - er! round we go, While our cheeks like ros - es glow;



We'll be fair - ies on the green, Sport - ing round the fair - y queen.
 I'll be Sum - mer, you'll be Spring, Dan - cing in a fair - y ring.
 Sum - mer, Au - tumn, Win - ter, Spring, Dan - cing in a fair - y ring.
 Win - ter, hand in hand with Spring, Dan - cing in a fair - y ring.
 Free as birds up - on the wing, Dan - cing in a fair - y ring.

Studies in Minor.

These exercises continue the study of La, do, and mi as the strong tones in the minor scale.

63

64

65

66

67

Dictation.

Major.

Chromatic.

Minor.

Rhythmic.

PIRATE STORY.

ROBERT LOUIS STEVENSON.

DANIEL PROTHEROE.

Piano introduction in B-flat major, 4/4 time. The right hand features a melody of eighth notes, and the left hand provides a simple harmonic accompaniment. A piano dynamic marking 'p' is present at the beginning.

Vocal line with two lines of lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are:

1. Three of us a - float in the mead - ow by the swing,

2. Where shall we ad - ven - ture, to - day that we're a - float,

Vocal line with two lines of lyrics. The piano accompaniment continues with chords and a bass line. A 'louder.' dynamic marking is placed above the first line of the vocal part. The lyrics are:

Three of us a - board in the bas - ket on the lea.

Wa - ry of the weath - er and steer - ing by a star?

Winds are in the air, they are blow - ing in the spring, And
 Shall it be to Af - ri - ca, a - steer - ing of the boat, To

slower.
 waves are on the mead - ow like the waves there are at sea.
 Prov - i - dence or Bab - y - lon, or off to Ma - la - bar.

RETURN OF SPRING.

1. Now the mer - ry Spring is here, Spring to ev' - y one so dear,
 2. Mer - ry birds and bus - y bees Flit a - bout the leaf - y trees,

Cold and gloom are gone a - way, Now we have the sun's warm ray.
 Soar - ing as . . they hum and sing, For, like us, they love the Spring.

CHORUS OF SPIRITS.

GEORGE DARLEY.

CHARLES FONTEYN MANNEY.

*With precision.**Not too loud.*

Gen - tly! gen - tly! down! down! From the star - ry courts on high,

Gen - tly step a - down, down The lad - der of the sky. . .

Increase the tone.

Sun - beam steps are strong e-nough For such air - y feet: . . 0

spir - its, blow your trump - ets rough, So as they be sweet! .

softer.

Breathe them loud, the Queen de-scend - ing, Yet a low - ly wel - come breathe,

a trifle slower.

Like so man - y flow - rets bend - ing Zeph - yr's breez - y foot be - neath.

Sharp Four and its Equivalents.

This exercise presents all sharps taken from above. This exercise should be memorized. See that every pupil can give it alone.

68

di ri fi

si li ri

fi si

70

GOOD MORNING, ROBIN.

CHARLES E. JACKSON.

WM. ARMS FISHER.

Not too slowly.

A - cross the lawn at ear - ly dawn He comes with trip - ping

mf

This system contains the first three staves of music. The vocal line is in the upper treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line. The piano part includes dynamic markings and some notes marked with an 'x'.

pace; His bear - ing pert, the lit - tle flirt, Em - bod - i - ment of

This system contains the next three staves of music. The vocal line continues with the lyrics. The piano accompaniment features a change in texture with some chords marked with double 'x' symbols.

grace. Break! break to hear! O morn - ing clear! The Red - breast's chirping

This system contains the final three staves of music. The vocal line concludes with the lyrics. The piano accompaniment continues with similar harmonic support.

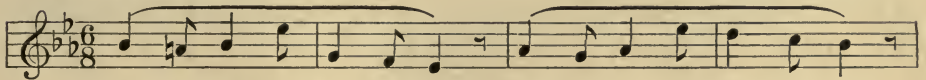
louder.

call; He pipes a true, "How do you do? Good morning, one and all."

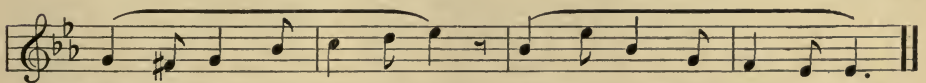
THE CRICKET.

WILLIAM COWPER.

ANNA JOHNSON.

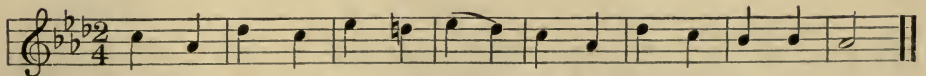


1. Lit - tle crick - et full of mirth Chirp - ing on my kitch - en hearth,
2. Pay me for thy warm re - treat With a song more soft and sweet;



Where - so - e'er be thine a - bode, Al - ways har - bin - ger of good.
In re - turn thou shalt re - ceive Such a strain as I can give.

GIVING THANKS.



Lord, we thank Thee for the light, For the day-time, for the night.

THERE WAS AN OLD WOMAN OF LEEDS.

JOHN HYATT BREWER.

Somewhat quickly.

There was an old wom - an of Leeds, Who

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a dotted quarter note F#4. The lyrics 'There was an old wom - an of Leeds, Who' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

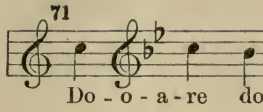
spent all her time in good deeds; She washed for the poor 'Till her


The second system continues the melody. The vocal line has a quarter note G4, quarter notes A4, B4, C5, B4, A4, G4, and a dotted quarter note F#4. The lyrics 'spent all her time in good deeds; She washed for the poor 'Till her' are written below. The piano accompaniment continues with the same rhythmic pattern.

fin - gers were sore, This pi - ous old wom - an of Leeds. . .

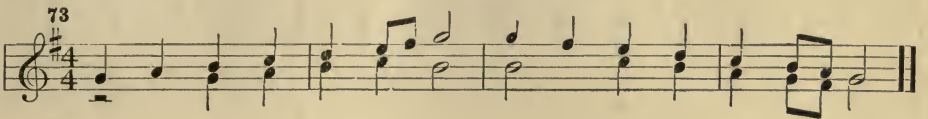
The third system concludes the piece. The vocal line has a quarter note G4, quarter notes A4, B4, C5, B4, A4, G4, and a dotted quarter note F#4. The lyrics 'fin - gers were sore, This pi - ous old wom - an of Leeds. . .' are written below. The piano accompaniment ends with a final chord in the right hand and a quarter note G2 in the left hand.

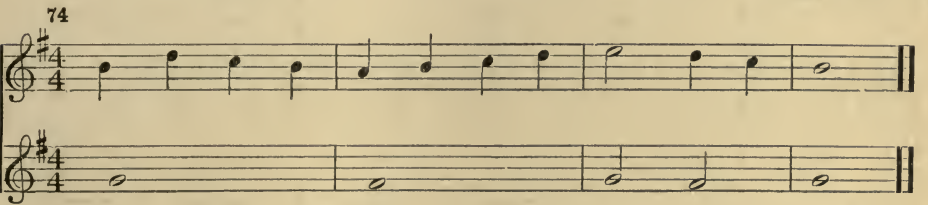
Studies in Minor.


71  Do - o - a - re do

72 



73 

74 

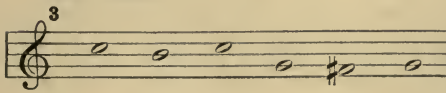
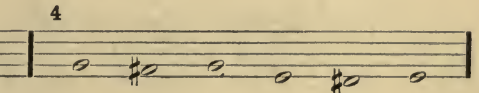


Dictation.

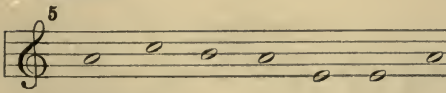
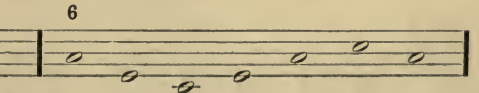
Major.

1  2 

Chromatic.

3  4 

Minor.

5  6 

Rhythmic.

7 

WELCOME TO YOU, BIRDIE.

RICHARD STRAUSS.

Slowly, smoothly.

p

I'm glad to see you, lit - tle bird, It was your pret - ty

p

chirp I heard; Now what did you in - tend to say? Please

give me some - thing this cold day? Yes,

f

that I will and plen - ty too; See all these crumbs I

saved for you, So don't be fright - ened, here's a treat, And

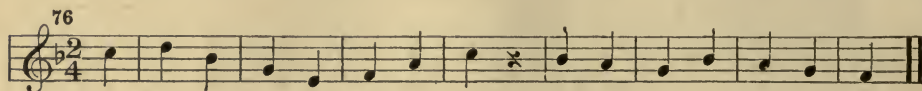
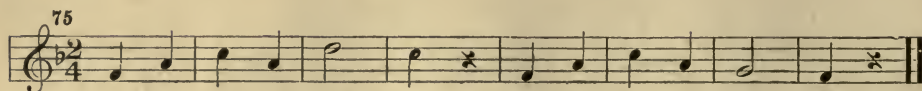
ritard.

I will wait and see you eat.

f

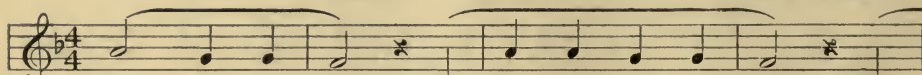
The Phrase and Period.

The three exercises are related. The rest (x) measures indicate the end of the phrase.



CRADLE SONG.

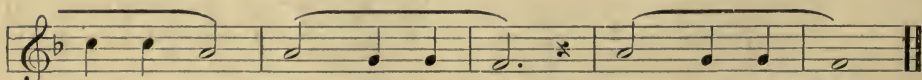
German Folksong.



1. Sleep, ba - by, sleep! Thy fa - ther guards the sheep, Thy
 2. Sleep, ba - by, sleep! The large stars are the sheep, The
 3. Sleep, ba - by, sleep! Our Sav - iour loves His sheep, He

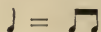


moth - er shakes the dream-land tree, And from it fall sweet
 lit - tle ones the lambs, I guess, The gen - tle moon the
 is the Lamb of God on high, Who for our sakes came



dreams for thee; Sleep, ba - by, sleep! Sleep, ba - by, sleep!
 shep-herd-ess, Sleep, ba - by, sleep! Sleep, ba - by, sleep!
 down to die, Sleep, ba - by, sleep! Sleep, ba - by, sleep!

The Divided Beat.



Call attention to the new motive which consists of a long tone followed by two short ones, which in turn are followed by a long one.

See that the meter is perfectly marked and that the motive is memorized by every pupil.

78

79

SNOW-TIME.

ANNA JOHNSON.

1. Sing a song of snow - time Now 'tis pass - ing by,
2. When the ground is cov - ered And the hedge and trees,

Mil - lion lit - tle white flakes Fall - ing from the sky.
There will be a gay time For the chick - a - dees.

MY LITTLE PUSSY.

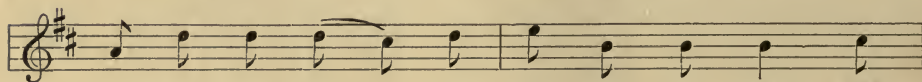
W. A. HODGDON.

Waltz movement.

1. I love lit - tle pus - sy, her coat is so warm, And
 2. I'll pat my dear pus - sy and then she will purr, And
 3. I'll not pinch her ear nor tread on her paw, Lest



- if I don't hurt her she'll do me no harm. So I'll
 show me her thanks for my kind - ness to her. She will
 I should pro - voke her to use her sharp claw. I



- not pull her tail nor drive her a - way, But
 sit by my side, I'll give her some food, And
 nev - er will vex her nor make her dis - pleased, For



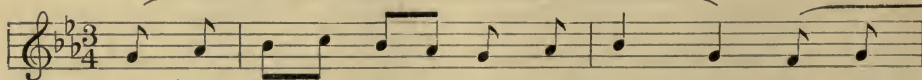
- pus - sy and I ver - y gen - tly will play.
 pus - sy will love me be - cause I am good.
 pus - sy don't like to be wor - ried and teased.

Copyright by W. A. HODGDON.

YONDER.

From the German of DIEFFENBACH.

AMELIE FELTHENSAL.



1. O - ver yon - der, green boughs un - der, Lies a
 2. Soft - ly stray - ing, soft - ly play - ing, Through the
 3. Boughs de - scend - ing, low are bend - ing, Round the

Mel. Second Rd

ba - by bird at rest; Mov - ing slight - ly, stir - ring
boughs the breez - es blow; Some - times hith - er, some - times
lit - tle bird a - sleep; Leaf and flow - er make its
light - ly, In its warm and co - zy nest.
thith - er, Rock the bird - ie to and fro.
bow - er, Where the sun - beams come to peep.

The Effect of Fi.

(Ascending from Mi to Sol.)

Mi, fi, sol, sounds like La, ti, do. Sing La, ti, do. Sing the same tones, calling them Mi, fi, sol. Practice the exercise with the class till it is mastered, then see that each pupil can sing it alone.

80 81 82
La ti do Mi fi sol
83

ROBIN REDBREAST.

Old Cradle Song.

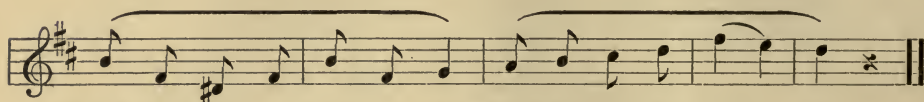
Lit - tle Rob - in Red - breast Sat up - on a tree,
He sang mer - ri - ly as mer - ri - ly could be; He
nod - ded with his head And his tail wag - gled he, Oh,
Lit - tle Rob - in Red - breast Sat up - on a tree.

SPRING'S GREETING.

FELIX MENDELSSOHN-BARTHOLDY.

Softly.

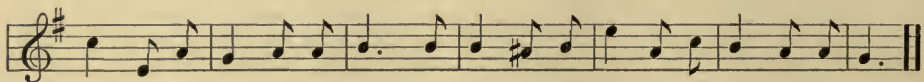
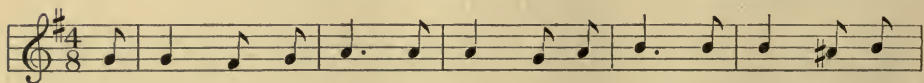
1. In my ear I hear them toll: Fair - y bells are ring - ing,
 2. Haste a - way, nor pause nor stay, While the clouds are fleet - ing;



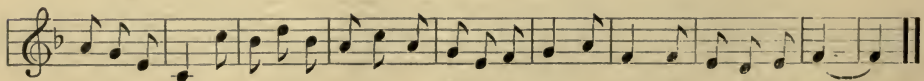
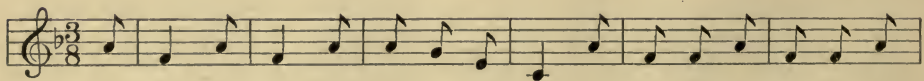
- Songs so sweet, O, haste a - way, Where the birds are sing - ing.
 Shouldst thou find a rose - bud sweet, Say I send her greet - ing.

SONG MELODIES.

GRABEN-HOFFMAN.



Norwegian Folksong.

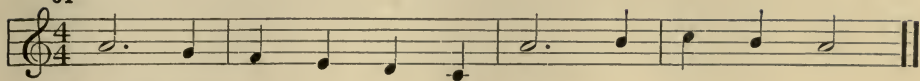


Mel. Second Rd.

Studies in Minor.

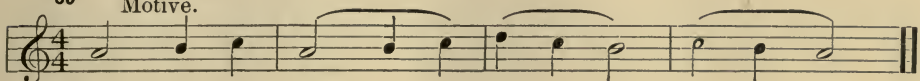
Impress the effect of the repeated motive in No. 85.

84

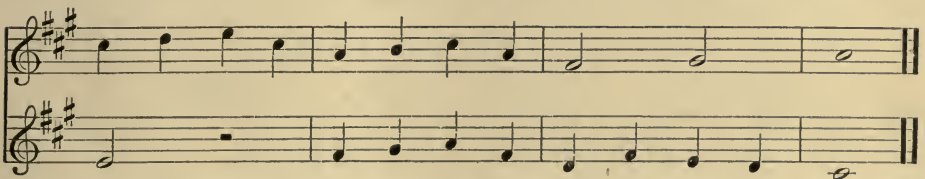
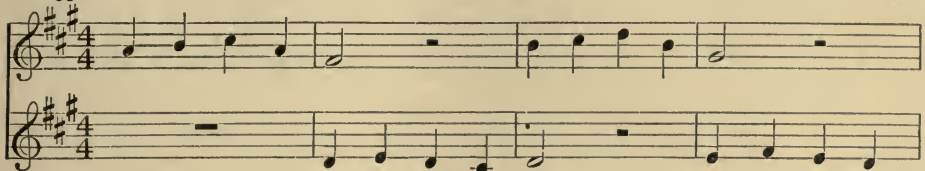


85

Motive.



86



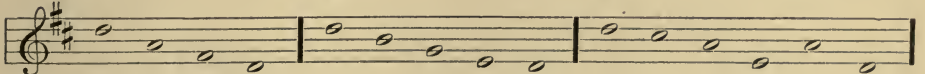
Dictation.

Major.

1

2

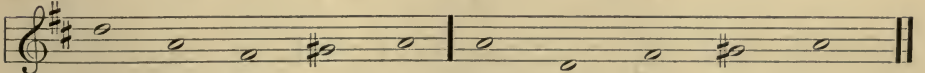
3



Chromatic.

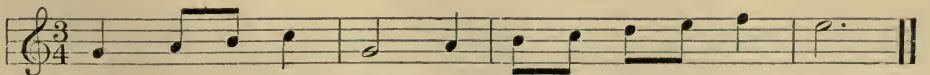
4

5



Rhythmic.

6



THE FLOWERS.

ROBERT LOUIS STEVENSON.

CARL REINECKE.

Playfully.

1. All the names I know from nurse: gard'n-ers gar - ters,
 2. Ti - ny woods be - low whose boughs shad - y fair - ies

mf

schierzando.

Detailed description: This system contains the first two lines of the song. The vocal line is in G major, 2/4 time, with a key signature of one sharp (F#) and a common time signature of 4. The piano accompaniment is in the same key and time, with a dynamic marking of *mf* and a tempo marking of *schierzando.* The piano part features a rhythmic pattern of eighth and sixteenth notes, with some triplets and four-note chords. The lyrics are written below the vocal line.

Shep - herds purse; Bach'l - ors but - tons, la - dies smock
 weave a house; Ti - ny tree tops, rose or thyme,

sweetly.

dolce.

Detailed description: This system contains the third and fourth lines of the song. The tempo marking changes to *sweetly.* The piano accompaniment has a dynamic marking of *dolce.* The piano part continues with a similar rhythmic pattern, featuring triplets and chords. The lyrics are written below the vocal line.

and the la - dy hol - ly - hock. Fair - y pla - ces, fair - y things,
 where the brav - er fair - ies climb. Fair are grown-up peo - ple's trees,

Detailed description: This system contains the fifth and sixth lines of the song. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal line.

louder.

fair - y woods where the wild bee wings, Ti - ny trees for
but the fair - est woods are these; Where, if I were

molto cres. *f*

softly to the end.

ti - ny dames — These must all be fair - y names!
not so tall, I should live for good and all.

p

Dictation.

Rhythmic.

1

2

3

4

THE WANING MOON.

JEAN INGELOW.

Not fast, dreamily.

CHARLES FONTEYN MANNEY.

O moon! in the night I have seen you sail - ing And

The first system of musical notation for 'The Waning Moon'. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a half note 'O' followed by eighth notes for 'moon! in the night'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

shin - ing so round and low; You were bright! ah, bright! but your

The second system of musical notation. The vocal line continues with 'shin - ing so round and low;'. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

light is fail - ing, You're noth - ing now but a bow, You're

The third system of musical notation. The vocal line continues with 'light is fail - ing, You're noth - ing now but a bow, You're'. The piano accompaniment features a more active right hand with sixteenth-note figures.

noth - ing now but a bow. You moon have you done some-thing

sofly.

The fourth and final system of musical notation. The vocal line concludes with 'noth - ing now but a bow. You moon have you done some-thing'. The piano accompaniment ends with a final chord. The tempo marking *sofly.* is placed above the final vocal notes.

wrong in heav'n That God has hid - den your face? I

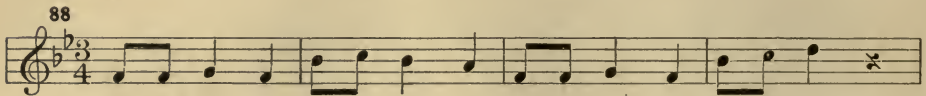
hope if you have you will soon be for - giv'n, And

shine a - gain in your place, And shine a - gain in your place.

The Motive.

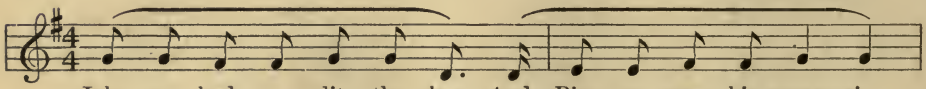
In this exercise the motive consists of two short tones followed by two long tones. Be sure to give the quarter notes the value shown in the first measure, where the two eighths tied stand for quarter notes.

87 Motive.



BINGO WAS HIS NAME.

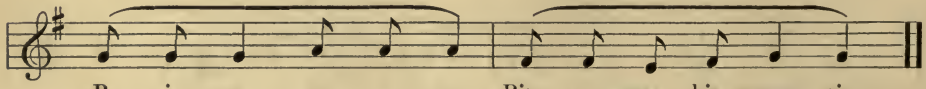
Popular Melody.



John - ny had a lit - tle dog, And Bin - go was his name, sir.



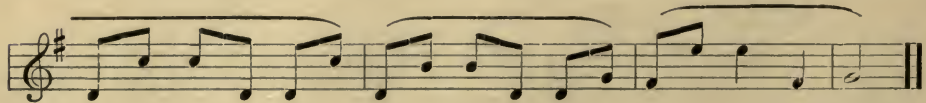
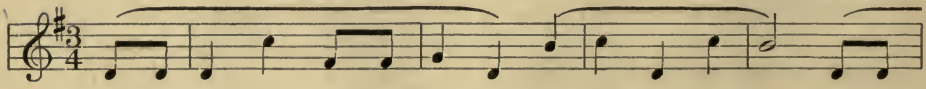
B - i - n - g - o, go, B - i - n - g - o, go,



B - i - n - g - o, go, Bin - go was his name, sir.

A GERMAN MELODY.

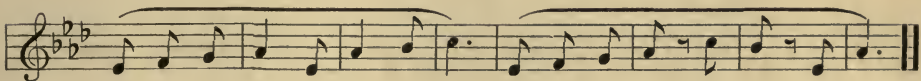
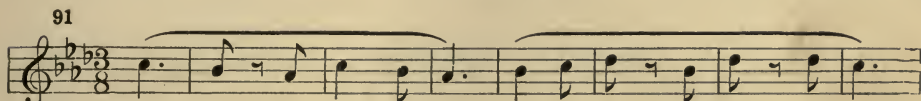
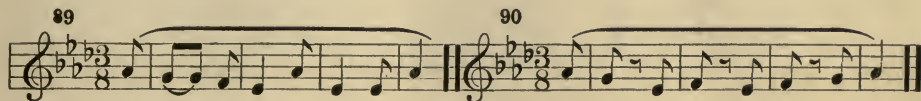
FRANZ MAIR.



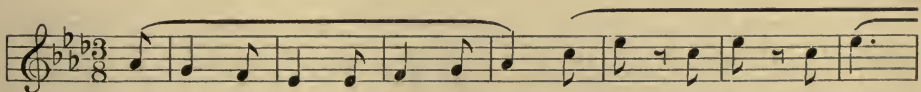
The Catch Note.



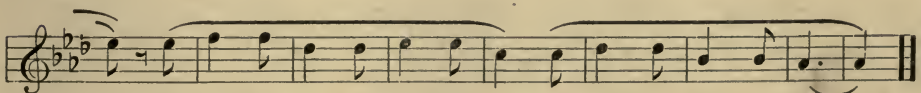
Note the difference between Studies 89 and 90. See that each pupil can sing them alone, beating properly.



OUT OF DOORS.



The sky's a pret - ty, pret - ty blue, The grass and leaves are green,



. . And ev - 'ry-where in all the fields, The brightest flow'rs are seen.

DANCE SONG.

SOPHIA S. BIXBY.

FANNIE L. G. COLE,

Lightly and gracefully.

Bow-ing low, on we go, Dancing down the mer-ry row; Foot-steps light,

The first system of musical notation for the song. It consists of three staves: a vocal line in treble clef with a key signature of two flats and a 6/8 time signature, and two piano accompaniment staves (treble and bass clefs) with a key signature of two flats and a 6/8 time signature. The vocal line contains the lyrics 'Bow-ing low, on we go, Dancing down the mer-ry row; Foot-steps light,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

fa - ces bright, Trip-ping feet first left then right. Now we march so

The second system of musical notation, continuing from the first. It includes the same three-staff structure. The vocal line lyrics are 'fa - ces bright, Trip-ping feet first left then right. Now we march so'. The piano accompaniment continues with the same rhythmic pattern.

mer - ri - ly, mer - ri - ly, Now we dance so cheer - i - ly, cheer - i - ly,

The third and final system of musical notation on this page. It follows the same three-staff format. The vocal line lyrics are 'mer - ri - ly, mer - ri - ly, Now we dance so cheer - i - ly, cheer - i - ly,'. The piano accompaniment concludes with the same rhythmic pattern.

Play, you see, is full of glee, Dan - cing, sing - ing, gay are we

BIRDIE'S VALENTINE.

SOPHIA S. BIXBY.

FANNIE L. G. COLE.

Moderately.

1. In the sun - ny south - land Where the trees are green, And the or - ange
2. Soon they jour - neyed northward, Dress'd in red and brown, Built a co - zy

blos - soms All the year are seen; Sang a bright-eyed bird - ie,
birds' - nest In a qui - et town; There they lived all sum - mer,

In the spring sun-shine, Dear Miss Rob-in Red-breast, Be my Val-en-tine.
'Neath a climb-ing vine, Gal-lant Rob-in Red-breast, And his Val-en-tine.

THE MOWERS' SONG.

German Air.

1. When ear - ly morning's rud - dy light Bids man to la - bor go; We
2. The cheer - ful lark sings sweet and clear, The black-bird chirps a - way, And
3. The maid - ens come in glad - some train, And skip a - long their way, Re -

haste with scythes all sharp and bright The mead - ow grass to mow. We
all is live - ly, spright - ly here Like mer - ry, mer - ry May. We
joiced to tread the grass - y plain And toss the new-mown hay. The

mow-ers, dal de ral day, We cut the lil - ies and—ha! ha! ha! ha! ha! ha!
mow-ers, dal de ral day, We roll the swaths of green—ha! ha! ha! ha! ha! ha!
maid-ens, dal de ral day, They rake the lil - ies and—ha! ha! ha! ha! ha! ha!

Hey, dey, dey, yes, hey, dey, dey, We cut the lil - ies and hay.
Hey, dey, dey, yes, hey, dey, dey, We roll the swaths of green hay.
Hey, dey, dey, yes, hey, dey, dey, They rake the lil - ies and hay.

These studies teach the effect of Te (flat seven) after La.

La, te, la, sounds like Mi, fa, mi. Sing Mi, fa, mi, then sing the same tones with loo, loo, loo, then apply the syllables La, te, la.

See that every pupil can give the exercise alone.

92 93 94

Mi fa mi - i - a - la te

95 96

97

EVENING.

1. Ev'n - ing shades are fall - ing, Day its course hath run;
 2. Now the gold - en morn - ing Her - alds up the day;

Song - birds soft - ly call - ing, Her - ald down the sun.
 Now the ros - y dawn - ing Breaks in bright ar - ray.

Note that measures one and three in No. 98 are alike in tones, but that the representation is different. The quarter notes should be interpreted as if formed of two eighths joined.

Subdivisions of the Phrase.

♪ = ♩

98

99

100

LEARNING TO SING.

1. Come let us learn to sing, Do re mi fa sol la ti do,
2. This is the song we sing, Do re mi fa sol la ti do,

Loud let our voi - ces ring, Do re mi fa sol la ti do;
Clear let its ac - cents ring, Do re mi fa sol la ti do;

Let us sing with o - pen sound, With our voi - ces
First as - cend in notes so true, Then de - scend in

full and round, Do ti la sol fa mi re do.
or - der too, Do ti la sol fa mi re do.

THE MORNING BREAKS.

FELIX MENDELSSOHN-BARTHOLDY.
*softer.**Slowly, with full tone.*

1. The morn - ing breaks, the breeze is fair, A bark is dan - cing
2. Let fa - v'ring winds the can - vas swell, To friends we leave a

louder.

o'er the stream ; Hearts, as the morn - ing bright, are there, And joy - ful eyes in
kind fare - well ; Speed on, good ship, thro' o - cean foam, And safe - ly bear us

louder.

glad - ness gleam, Hearts, as the morn - ing bright, are there, And
to our home, Speed on, good ship, thro' o - cean foam, And

joy - - ful eyes in glad - ness gleam.
safe - - ly bear us to our home.

And joy - ful eyes in glad - - ness gleam. .
And safe - ly bear us to our home. .

Studies in Minor.

The minor studies with Si or sharp five are much more natural than those without that tone. See that La, si, la is mastered by every pupil in the class.

101 102 103

Do ti do la si la.

104

Dictation.

Major.

1 2

Chromatic.

3 4

Rhythmic.

Minor.

5 6

In six-eight meter give two beats in each measure. Press the finger down and hold it there while three tones are given. Note that the quarter notes should be sung so as to give the effect of two eighths tied.

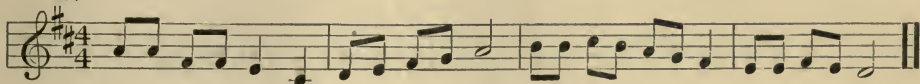
105

106

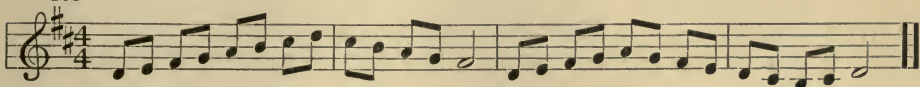
The Divided Beat.

Continue the practice in giving two tones for one beat. See that the half-note is given the value of four eighth-notes.

107



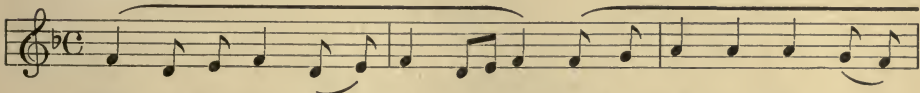
108



THE LITTLE DOVES.

Rev. JOHN HENRY HOPKINS.

Intimately.



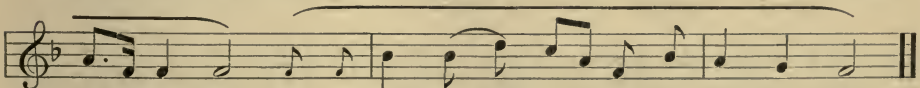
1. High on the top of an old pine tree, Broods a moth - er dove with her
2. When in the nest they are left a - lone, While their moth - er seek - ing . .
3. Fast grow the young ones day and night, Till their wings are plumed for a



young ones, three: Warm o - ver them, is her soft down - y breast, And they
food has flown, Qui - et and gen - tle . . they all re - main, Till their
lon - ger flight, Till un - to them the . . day draws night, The . .



sing so . . sweet - ly in their nest: "Coo," say the lit - tle ones,
moth - er they see come home a - gain; "Coo," say the lit - tle ones,
time when they all must say "Good bye!" "Coo," say the lit - tle ones,



"Coo," says she, All in their nests in the old pine tree.
"Coo," says she, All in their nests in the old pine tree.
"Coo," says she, And a - way they . . fly from the old pine tree.

Flat Seven.

Sol, fa, mi, sounds like Do, te, la. Sing Sol, fa, mi; give the same tones calling them loo, loo, loo, then apply the syllables Do, te, la, to the same sounds. See that each individual masters these exercises.

109 110 111

Sol fa mi Do te la

112

113

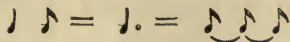
A CHRISTMAS HYMN.

ELEANOR A. HUNTER.

DUANE STREET.

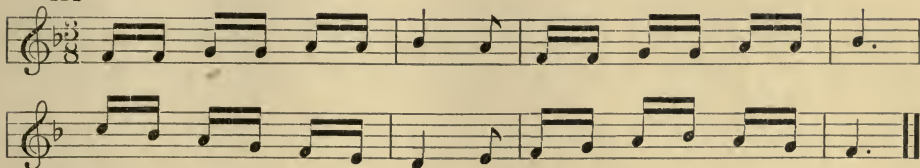
From ev - 'ry spire on Christmas Eve, The Christmas bells ring clearly out Their
mes - sage of good-will and peace, With many a call and sil - ver shout. For
faith - ful hearts, the an - gels' song Still ech-oes in the frost-y air, And
by the al - tar low they bow, In ad - o - ra - tion and in prayer.

The Divided Beat in $\frac{3}{8}$.

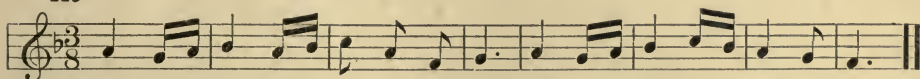


Two sixteenth notes to the beat. Be sure to hold the finger down while the two tones are given.

114



115

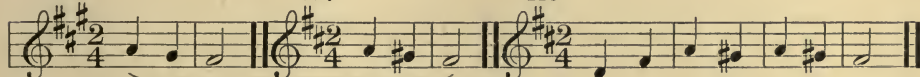


To teach the effect of Sol, fi, mi, note that Do, ti, la and Sol, fi, mi sound alike, and that therefore Sol, fi, mi produce the effect of the minor mode or scale.

116

117

118



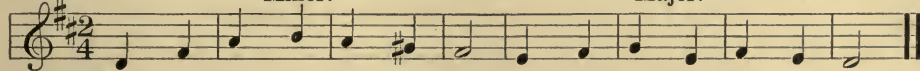
Do ti la

Sol fi mi

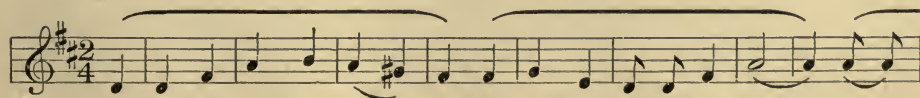
119

Minor.

Major.



A LITTLE BOY'S DREAM.



1. A lit - tle boy was dream - ing Up - on his nur - se's lap . . That the
2. So when his dream was o - ver What did that lit - tle boy do? . . He



pins fell out of all the stars, And the stars fell in - to his cap. .
went and looked in - side his cap, And found it was not true. .

MERRY ARE THE BELLS.

JOHN HYATT BREWER.

Briskly.

1. Mer - ry, mer - ry
2. Mer - ry have we

The first system of the musical score is in G major (one flat) and 4/4 time. It features a vocal line with two verses, a piano accompaniment in the right hand, and a bass line in the left hand. The piano accompaniment consists of a simple harmonic pattern of chords.

bells and mer - ry would they ring, Mer - ry was my - self and
met and mer - ry have we been, Mer - ry let us part, and

The second system continues the musical score with the same instrumental parts and a vocal line. The piano accompaniment remains consistent with the first system.

mer - ry could I sing. With a mer - ry, mer - ry ding, dong,
mer - ry meet a - gain. With a mer - ry, mer - ry ding, dong,

The third system concludes the musical score with the same instrumental parts and a vocal line. The piano accompaniment remains consistent with the previous systems.

hap - py, gay, and free, And a mer - ry, mer - ry sing song,

hap - py let us be.

Dictation.

Major.

Chromatic.

1 2 3

Rhythmic.

4

Minor.

5 6

PLAY TIME.

(From the School Cantata, "The Silver Penny.")

JOSEPH L. ROECKEL.

Sofly.

1. Play time, play time, hap - py, hap - py play time, Who
2. Song time, song time, mer - ry, mer - ry song time, Who

would to sor - row and sad - ness give way; . .
has not laugh - ter and mer - ri - ment to - day? . .

cres.

Glad - ness and mirth shall be our thought to - day, . .

We have no time, no time for aught but our play! . .

By permission.

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Mel. Second Rd.

THE VIOLET.

ADOLF SCHULTS.

CARL REINECKE.

Gracefully.

1. Oh, Vio - let! dar - ling Vio - let! I pray thee tell to
 2. Be - cause I am so ti - ny; That is the rea - son

mf

me Why art thou the first flow'r - et That blooms up - on the lea?
 why, Were oth - er flow - ers near me, You all would pass me by.

dim. *p*

Study for Two Voices.

120

WHAT DOES LITTLE BIRDIE SAY?

ARTHUR FOOTE.

Merrily.

What does lit - tle bir - die say, In her nest at

The first system of music is in 4/4 time with a key signature of one sharp (F#). It features a vocal line, a piano accompaniment in the right hand, and a bass line in the left hand. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment uses a grand staff with treble and bass clefs. The lyrics are: "What does lit - tle bir - die say, In her nest at".

peep of day? . Let me fly, says lit - tle bir - die,

The second system continues the melody. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment continues with the same grand staff. The lyrics are: "peep of day? . Let me fly, says lit - tle bir - die,".

moth-er, let me fly a-way. Bir - die, rest a lit - tle lon - ger,

The third system concludes the piece. The vocal line has a treble clef and a key signature of one sharp. The piano accompaniment continues with the same grand staff. The lyrics are: "moth-er, let me fly a-way. Bir - die, rest a lit - tle lon - ger,".

slower. *as at first.*

Till the lit - tle wings are stron - ger, If she sleeps a lit - tle lon - ger

rit.

Then she flies a - way, She flies a - way, a - way, a - way.

MORNING SONG.

Brightly.

1. Sun - shine, dear, You ap - pear Ear - ly in the morn - ing;
2. Flow - ers bright Love thy light, Birds are on the wing; .

Songs we sing, Trib - ute bring, Na - ture greets thy dawn - ing.
 All that's good, Great, and true Sweet - est prais - es sing.

Singing the scale down and up from different pitches should open every lesson. The pupils should gain the power to make the change indicated in Studies 123 and 125, without hesitation.

The scale in different positions on the staff.

121 122

123 124

Do re - e - o - do

125 126

Do re mi - i - o - do

CHEER UP.

EVA BEST.

Brightly.

1. A lit - tle bird sings all the day—" Cheer up! Cheer up! Cheer up!" No
2. He sings in voice, both blithe and bold—" Cheer up! Cheer up! Cheer up!" And

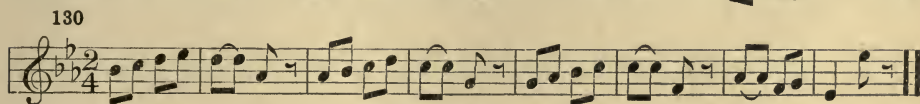
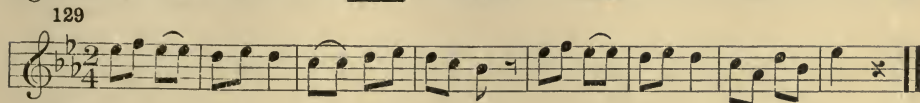
mat - ter if the skies be gray—" Cheer up! Cheer up! Cheer up!" He
lit - tle cares for storm or cold—" Cheer up! Cheer up! Cheer up!" Oh,

fles o'er fields, in ear - ly morn, A mes - sage glad - ly brings, And
let us all this les - son heed, And from these cheer - y birds Learn

on - ly these two words he sings—" Cheer up! Cheer up! Cheer up!"
how to ut - ter these bright words—" Cheer up! Cheer up! Cheer up!"

Hold the finger down while singing two tones. Uniting two eighth notes gives the value of a quarter note.

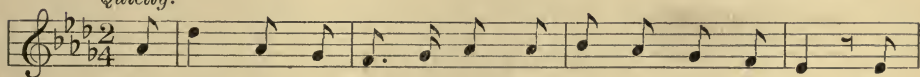
Divided Beat.



O, BUN, BUNNY RABBIT WHITE.

CARL REINECKE.

Quietly.



1. O, bun, bun - ny rab - bit white, With ne'er a word to say, Why
2. O, bun, bun - ny rab - bit white, Your eyes are red of hue, And
3. O, bun, bun - ny rab - bit white, For all your ru - by eyes, And



can't you sing or leap and spring And make some mer - ry play? O
 what a pair of ears you've got, They're long e - nough for two. O
 long, long ears I great - ly fear You are not o - ver wise. O



bun, bun - ny rab - bit white, With ne'er a word to say.
 bun, bun - ny rab - bit white, You've ears e - nough for two.
 bun, bun - ny rab - bit white, You are not o - ver wise.

THE STREAM.

BYRON WILLIAMS.

H. L. HEARTZ.

Cheerfully.

1. There's a stream I know, with a bab-bling flow, That winds the woods a -
 2. In the sun - shine bright, or the moon's soft light, It laughs in rhyt - mic

way, Where the leaves are red in their au - tumn bed, And skies re-lect their
 fun — Would that man could see such phi - los - o - phy In work that must be

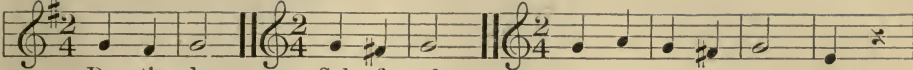
gray. And it sings a - long with its rip-pling song, While ech - oes an - swer
 done. For there's woodland bright and the moon by night In life, for ev'r - y -

back; By the ser-ried field and the harvest yield All snug in crib and stack!
 one — There's but small al-loy if the heart en-joy The star-light and the sun!

The Sharp Inflex.


(Sharp four from above.)

131 132 133




Do ti do Sol fi sol

134

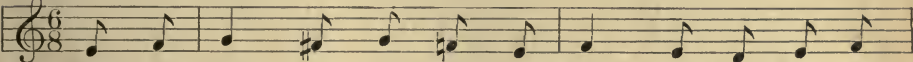


135

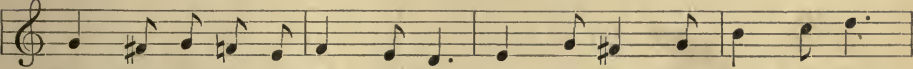


WHISTLE AND HOE.

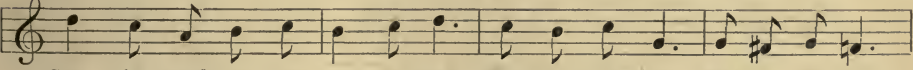
Anon.



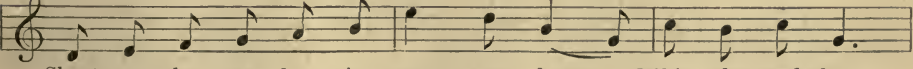
1. There's a boy just o - ver the gar - den fence Who is
2. Not a word be - moan - ing his task, I hear; He has



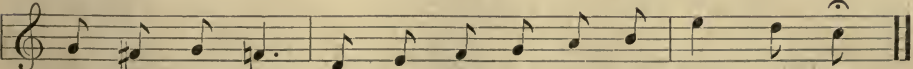
whis - tling all thro' the live - long day; And his work is not pre-tence,
scarce - ly time for a growl I know, For his whis - tle sounds so clear,



See the weeds he has cut a - way. Whis - tle and hoe, sing as you go,
He finds pleas - ure in ev' - y row. Whis - tie and hoe, sing as you go,



Short - en the row by the songs you know; Whis - tle and hoe,



sing as you go, Short - en the row by the songs you know.

Studies in Minor.

136 137 138

139 Do ti do. La si la

140

WHEN LEAVES ARE GREEN.

FLORENCE HOARE.
Moderately.

JOSEPH L. ROECKEL.

1. When leaves are green a - gain, And A - pril winds blow sweet, Come
2. When leaves are green a - gain, 'Tis then the flow'r - ets peep, Come
3. When leaves are green a - gain, Put books and work a - way, Come

forth, come forth, Come forth, come forth, With mer - ry, mer - ry feet! A
forth, come forth, The gold - en sun Has waked them from their sleep! Oh,
forth, come forth, Come forth, come forth, 'Tis Na - ture's hol - i - day! The

new nest on each bough, A new song in each nest, Come
hear the young lambs cry, Oh, hear the bees a - wing, Come
sun - shine and the flow'rs Are call - ing us to rest, 'Tis

forth, Come forth! For A - pril days are best, Come
forth, Come forth! 'Tis hap - py, hap - py Spring, Come
Spring! 'Tis Spring! And A - pril days are best, 'Tis

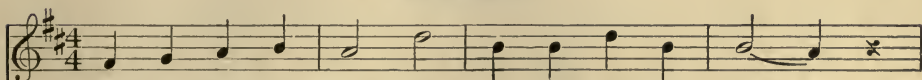
forth, Come forth! For A - pril days are best.
forth, Come forth! 'Tis hap - py, hap - py Spring.
Spring, 'Tis Spring! And A - pril days are (Omit. . . .) best!

Dictation.

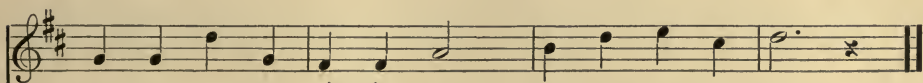
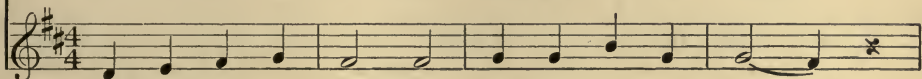
Major. 2 3 Minor.

1

EVENING.



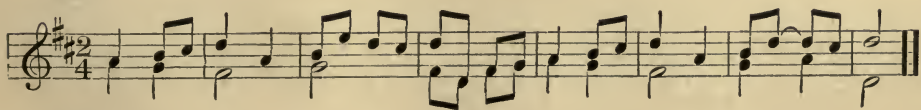
1. Gen - tly even - ing bend - eth O - ver vale and hill, .
2. Save the brook - let's gush - ing, All things si - lent rest, .
3. Rest - less tho' life flow - eth, Striv - ing in my breast,



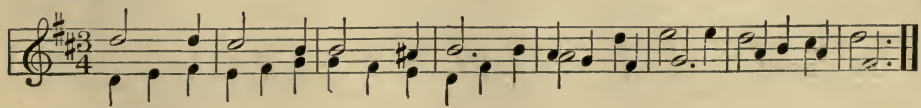
- Soft - ly peace de - scend - eth, And the world is still.
 Hear it ev - er rush - ing On to o - cean's breast.
 God a - lone be - stow - eth Tran-quil even - ing rest.



141



142



SINGING.

ROBERT LOUIS STEVENSON.

CARL REINECKE.

*Lively.**with clear round tone.*

p Of spec-kled eggs the bird - ie sings and

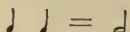
3
nests a-mong the trees; The sail - or sings of ropes and things In

ships up - on the seas. The chil - dren sing in far Ja - pan, The

chil - dren sing in Spain; The or - gan with the or - gan man is

Musical score for the song "sing-ing in the rain". It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "sing-ing in the rain, Is sing - ing in the rain."

Studies in Three-Part Meter.



Call attention to the wide skips in No. 145, and establish the tones before the singing is attempted.

Three musical exercises in 3/4 time, key of D major. Exercise 143 is a simple melody. Exercise 144 is a more complex melody with some wide skips. Exercise 145 is a melody with several wide skips, marked with 'x' symbols.

MY CREED.

EBEN E. REXFORD.

Musical notation for the first line of the hymn "MY CREED". The key signature has two sharps (F# and C#), and the time signature is 3/4.

1. Bet - ter a smile than a tear or a sigh,
2. Ev - er keep faith in the love from a - bove,

Musical notation for the second line of the hymn "MY CREED".

Bet - ter a laugh than a frown; . Bet - ter an
 Ev - er keep sun - ny in mind; . Ev - er do

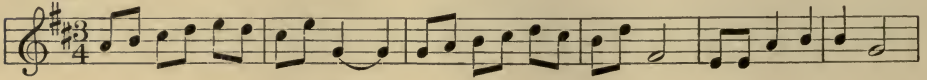
Musical notation for the third line of the hymn "MY CREED".

up - ward look to the sky Than al - ways a sad look down.
 right, be mild as a dove, And ev - er in deeds be kind.

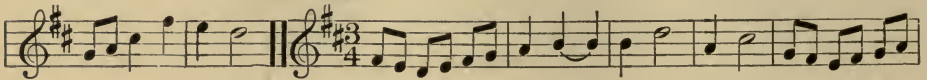
Divided Beat $\text{♪} = \text{♪}$
 Multiple Beat $\text{♪} = \text{♪}$

Two tones to the beat in three part meter. See that the meter is carefully marked. Note the wide intervals in Study 147. Fix these tones carefully before beginning. Be sure that value of two eighth notes is felt in each quarter.

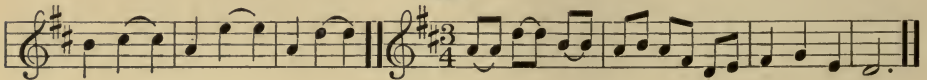
146



147



148



A WINTER BREAKFAST.

Cheerily.

Lady ARTHUR HILL.

1. There came a lit - tle blue - bird, blue - bird, blue - bird,
 2. But in the sum - mer weath - er, blue - bird, blue - bird,
 3. "O throw the win - dow o - pen, chil - dren, chil - dren,

Tap - ping at the win - dow with his lit - tle bill; "Ga - ther up your
 When the plum was pur - ple, and the cher - ry red, Sure you might have
 He, who in His wide world, sees the spar - row fall, Bade us all the

crumbs, all chil - dren, chil - dren, Throw me out a hand-ful, that
 stored up some - thing, some - thing, Then you would not now be so
 sum - mer sing for you dear chil - dren While the pret - ty wild flow'rs were

I may eat my fill."
 hun - gry for our bread.
 grow - ing by the wall.

Studies with Chromatic Tones.

Study the wide intervals in 150 and 151 before beginning.

See that each pupil can sing the studies alone.

149

di ri fi si li

150

151

Studies in Minor.

Fix the type tones in Studies 152, 153, 154 and 155. Study from the scale the wide intervals in 156, 157 and 158: carefully note the location of the tones on the staff.

152 153 154

Do ti do La si la Do re ti do

155 156

La ti si la

157

158

159 160

Dictation.

Major.

1

2

Minor.

3

Rhythmic.

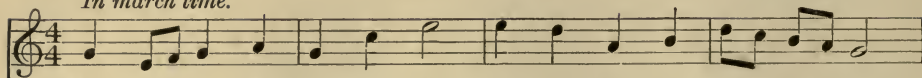
4

5

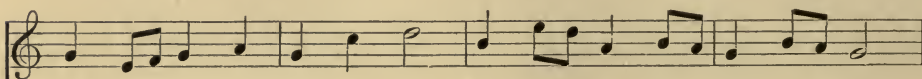
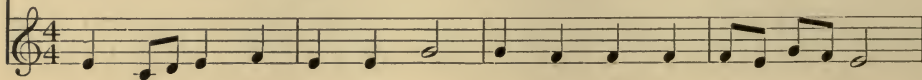
MERRY IS THE GYPSIES' LIFE.

A. J. FOXWELL.

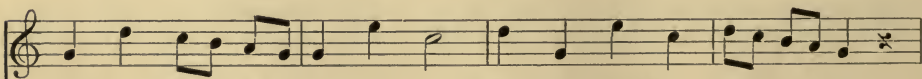
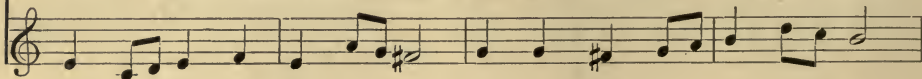
FRANZ REIFF.

In march time.

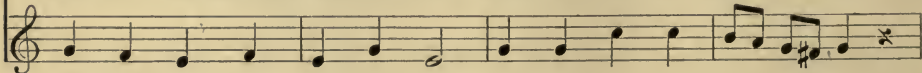
1. Mer - ry is the gyp - sies' life, Far a - way from cit - y strife,
2. Where on broad and breez - y down, Heath and gorse the hil - locks crown :
3. What if clouds should gath - er near, We will not give way to fear;



Far from close and crowd - ed room, Where the day is lost in gloom.
 In the ver - dant for - est glade, Where the trees our tents will shade;
 Nor, if - storms should roll a - round, Will we trem - ble at the sound;



Far from hard and sor - did care, Mind and heart en - thrall - ing,
 'Neath the bright and joy - ous sky, Thoughts to rap - ture call - ing;
 Still one thought shall cher - ished be, Spite of all be - fall - ing,



We will wan - der, free as air, . Hap - py ev' - r - y - where!
 In such scenes our lot shall lie, . Here we live and die.
 Though some chan - ges we may see, . "Sweet is lib - er - ty!"



The Multiple Rest.

(Intervals and Rests.)

Bring out the contrast in the meter (two part and three part). See that the effect of the rests is fully felt.

164

Do fa - a - o - do

165

166

SUMMER DAYS.

(See page 92.)

1. Skies have lost their trop - ic glow, Win - ter winds are blow - ing,
2. Flow'rs have ceased their blos - som - ing, Birds their bow'rs for - sak - en,
3. Soon the air with song will ring With the bees' low hum - ming;

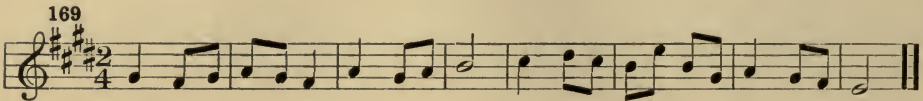
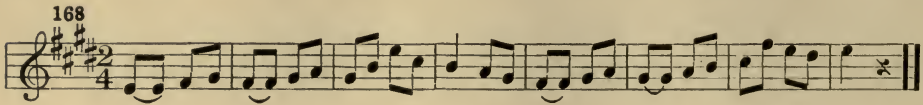
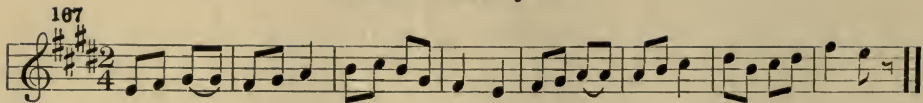
But be - neath the ice and snow Rip - pling streams are flow - ing.
 But the balm - y breath of spring Will their beau - ty wak - en.
 Joy o'er earth her robe will fling, Sum - mer days are com - ing.

CHORUS.

Sum - mer days will come a - gain, Flow'rs of hope are glow - ing;

From the fount of life a - bove Streams of joy are flow - ing.

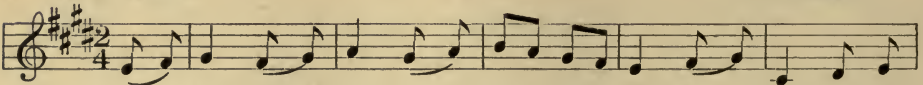
Studies in Rhythm.



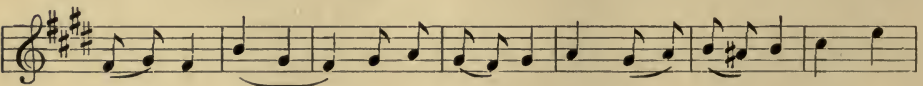
AN OCTOBER CHAT.

EDITH AUSTIN.

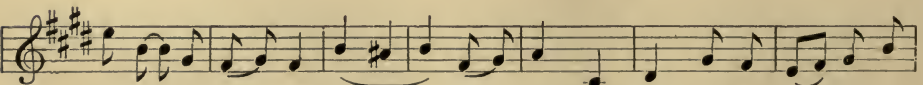
H. L. HEARTZ.



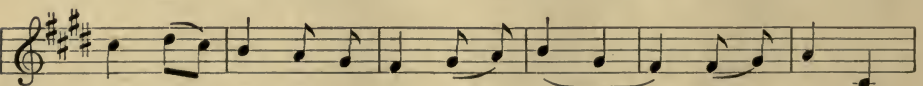
1. "I feel ver-y fine in my new Fall suit," A dim lit-tle
2. Then the beach-grass laugh'd to hear them chaff, As the breeze sway'd her



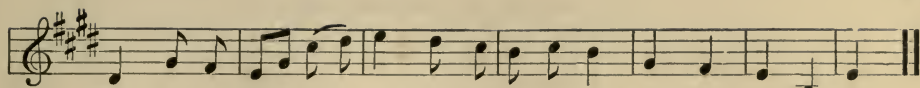
ma-ple tree said, . . . "It is fash'n-ably made, of a wonder-ful shade, In
up and down: "Not in red or green would I be seen, But



col-or a beauti-ful red." . . . Said a pine-tree near, with a scoff and a
on-ly in deep, warm brown." So they all stood at the edge of the



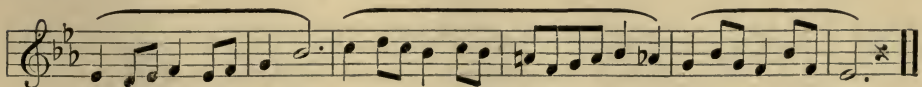
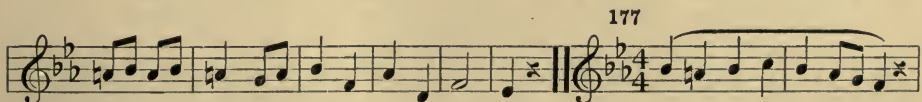
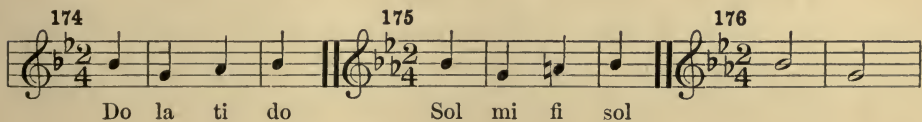
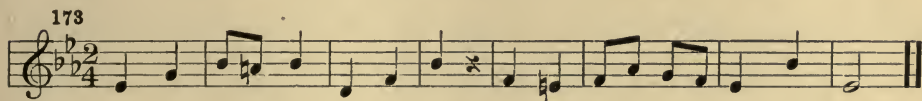
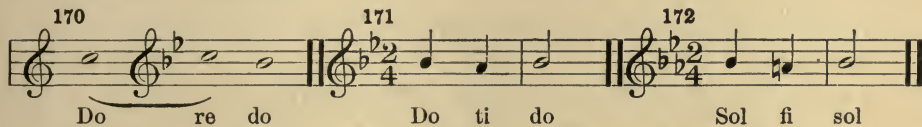
sneer, And scorn-ful-ly shak-ing her head, . . . "In rich, dark
wood, And talked in the crisp, Fall weath-er, And the red and



green I'd pre - fer to be seen, Than in an - y bright shade of red." . .
green, with the brown, I ween, Made a beau - ti - ful sight to - geth - er.

Chromatic Studies.

Studies 171 and 175 give the key to the most frequent use of Fi. Master these completely. Study the intervals carefully from the scale, introducing Fi. Note in Study 177 (sixth measure) Fi, re, occur. Make special note of this combination. Its equivalent is Ti, sol.



Studies in Minor.

Fix the type forms indicated in studies 178 and 179.

178 179 180

Do ti re do La si ti la

181

182

SUMMER DAYS ARE COMING.

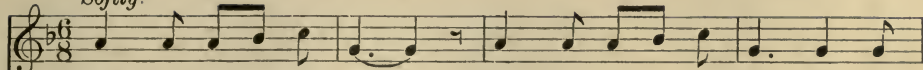
1. Skies have lost their trop - ic glow, Win - ter winds are blow - ing;
2. Flow'rs have ceas'd their blos - som - ing, Birds their bow'rs for - sak - en;
3. Soon the air with song will ring, With the bees' low hum - ming;

But be-neath the ice and snow Rip - pling streams are flow - ing.
 But the balm - y breath of spring Will their beau - ty wak - en.
 Joy o'er earth her robe will fling, Sum - mer days are com - ing.

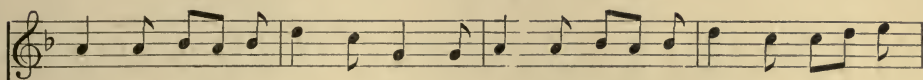
Sum - mer days will come a - gain, Flow'rs of hope are glow - ing,

From the fount of life a - bove Streams of joy are flow - ing.

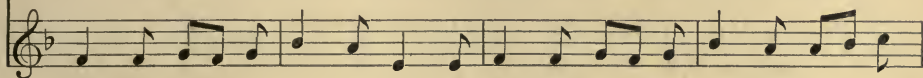
SLUMBER, LOVELY CHILD.

Sofily.

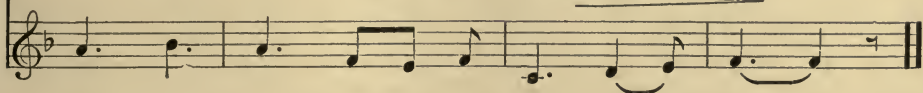
1. Slum - ber, love - ly child, God in mer - cy mild, O - ver
 2. Peace, that heav'n - ly dove, From the God of love, Still as



you to watch has giv - en Ho - ly an - gels charge in Heav - en; By no
 free from care and sor - row, Kind - ly keep you on the mor - row: Till the



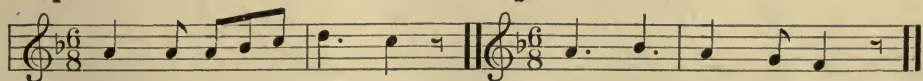
dreams op - press'd, Sleep in qui - et rest. . .
 ris - ing sun, Slum - ber, sweet - est one. . .



Dictation.

Rhythmic.

1



2



3

4

THE SNOW.

FLORENCE HOARE.

DR. CHARLES VINCENT.

Soflly.

1. Drift - ing in the yel - low sky,
2. O - ver bush and hill and tree,

*Rather quickly.**S: lightly.*

See the mer - ry snow - flakes fly,
Dan - cing, dan - cing mer - ri - ly,

Hap - py times of joy and fun,
Till the drear - y path - ways seem

With the win - ter have be - gun;
Ra - diant as a fair - y dream:

'Tis the North wind as it blows,
Come then mer - ry girls and boys,

Nips our fin - gers and our toes, What care we for sleet or snow,
Laugh and shout and make a noise, Toss the white balls thro' the air,

louder. *slower.* *As at first.*

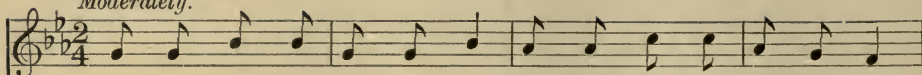
Pleas - ure keeps our hearts a - glow, So we sing Ho! Ho! Ho! Ho! Wel - come,
Gay - ly, gay - ly here and there, Come and sing Ho! Ho! Ho! Ho! Wel - come,

f *rit.* *colla voce.* *ff* *tempo.*

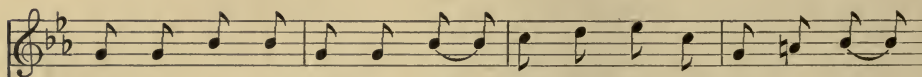
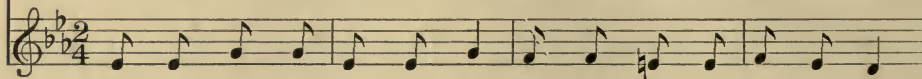
wel - come, jol - ly snow, Ho - o - o - o - o - o - o Ho! Ho!

THE MONTHS.

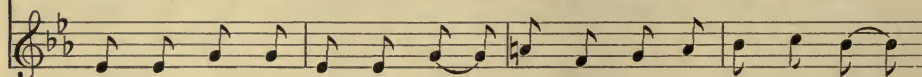
SARAH COLERIDGE.

Moderately.

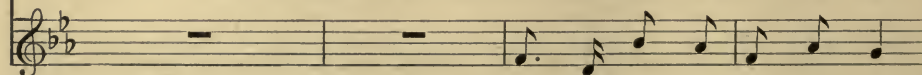
1. Jan - u - a - ry brings the snow, Makes our feet and fin - gers glow.
2. May brings flocks of pret - ty birds, Hum - ming bees and low - ing herds.
3. Warm Sep - tem - ber brings the fruit, Sports - men then be - gin to shoot.



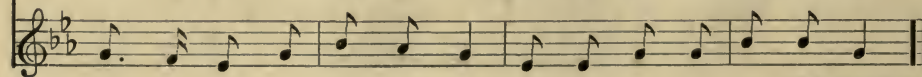
Feb - ru - a - ry brings the rain, Thaws the fro - zen lakes a - gain.
 June brings tu - lips, lil - ies, ros - es, Fills the children's hands with po - sies.
 Fresh Oc - to - ber bids us rath - er Win - ter's store of nuts to gath - er.



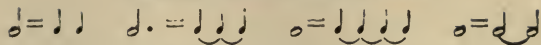
March brings breez - es loud and shrill, Stirs the dan - cing daf - fo - dil.
 Hot Ju - ly bring cool - ing show'rs, Fair and per - fume lad - en bow'rs.
 Dull No - vem - ber brings the blast, Then the leaves go whirl - ing fast.



A - pril brings the prim - rose sweet, Scat - ters dai - sies at our feet.
 Au - gust brings the sheaves of corn, Then the har - vest home is born.
 Chill De - cem - ber brings the sleet, Blaz - ing fire and Christmas treat.

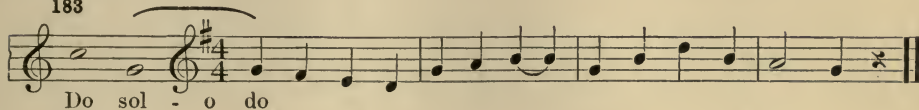


Multiple Beat and Rests.



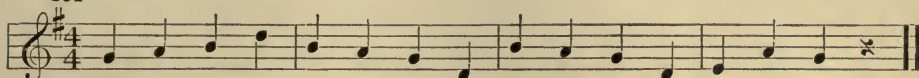
These studies should be carefully examined by the pupils, and then sung without special drill.

183

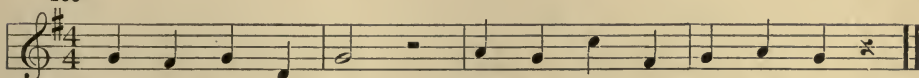


Do sol - o do

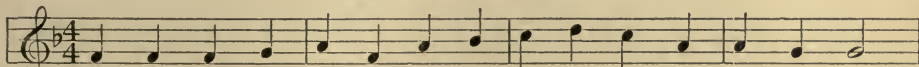
184



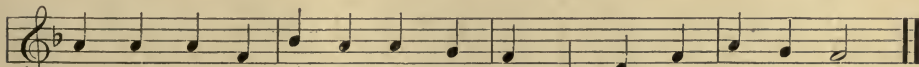
185



MORNING BELLS.

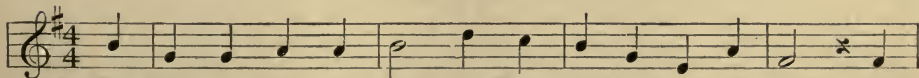


1. Morn - ing bells of life are ring - ing, All a - round the smil - ing earth,
2. Now they tell of child - hood dreaming, Of its youth - ful mer - ry play,
3. Grate - ful then as du - ty bids us, Lov - ing - ly as chil - dren should,

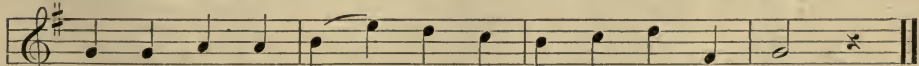


Gen - tle mu - sic they are fling - ing On glad hearts that love its mirth.
 And with fan - cy ev - er teem - ing, Make us hap - py day by day.
 As the bells of life keep ring - ing, Let us seek each oth - er's good.

THE STARS.



1. The kind - ly stars are peep - ing With smil - ing eyes of gold; And
2. Dark shad - ows round us hov - er, As on our way we roam; But



night o'er earth is creep - ing, Its beau - ties to un - fold.
 love will soon dis - cov - er The safe re - treat of home.

THE ROBIN.

HARRIET FAIRCHILD BLODGETT.
Moderato.

MARGARET RUTHVEN LANG.

mf

1. A lit - tle Rob - in came too
2. are no oth - er birds a -

mp *mp*

Ped. *

soon From Sum - mer - land a - way. He must have tho't that it was
bout Clad in their coats of fur. The puss - y wil - lows are not

Ped. * *Ped.* *

June, When 'tis not e - ven May! "O Rob - in, pin your scar - let
out, They dare not e - ven purr! And you will freeze." But, as I

mf *mf*

Ped. *

vest spoke, More close - ly to your throat, Or
He hopped up - on a tree, As

Ped. * *Ped.* *

of the song you love the best You can - not sing a
if the cold were but a joke, And sang a song to

Ped. * *Ped.* * *Ped.* *

note. 1 *mf* 2
me. 2. There

mp

Ped. * *Ped.* * *Ped.* *

The Dotted Note in $\frac{2}{4}$.

This new work requires special consideration. Observe how the dotted note is built up: it receives *two* beats, not one and a half. (There is no half beat.) Sing the dotted notes so as to show their full content, i. e., three eighths.

Study the intervals, noting Fa ti in No. 189. Continue these studies till each pupil can sing them alone with proper beating.

186 187

Exercise 186: Treble clef, 2/4 time, key of B-flat. Notes: G4, A4, Bb4, A4, G4, F4, E4, D4. A dotted quarter note is shown on the final G4. Exercise 187: Treble clef, 2/4 time, key of B-flat. Notes: G4, A4, Bb4, A4, G4, F4, E4, D4. A dotted quarter note is shown on the final G4.

188 189

Exercise 188: Treble clef, 2/4 time, key of B-flat. Notes: G4, A4, Bb4, A4, G4, F4, E4, D4. A dotted quarter note is shown on the final G4. Exercise 189: Treble clef, 2/4 time, key of B-flat. Notes: G4, A4, Bb4, A4, G4, F4, E4, D4. A dotted quarter note is shown on the final G4.

Exercise 190: Treble clef, 2/4 time, key of B-flat. Notes: G4, A4, Bb4, A4, G4, F4, E4, D4. A dotted quarter note is shown on the final G4.

DANDELIONS IN THE GRASS.

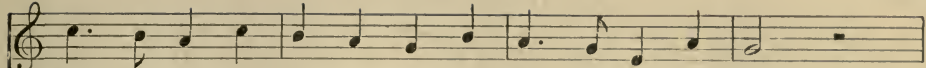
GRACE WILBUR CONANT.
Gracefully.

GRACE WILBUR CONANT.

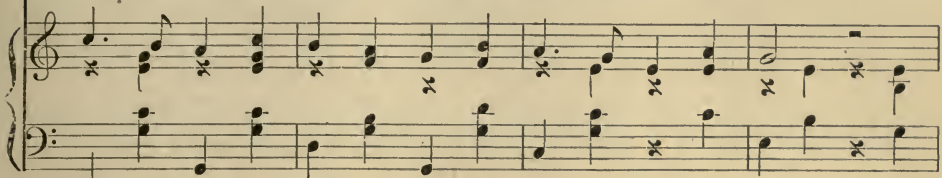
Dan - de - li - ons in the grass Like lit - tle gold - en suns,

Ped. Ped. * Ped.

Mel. Second Rd.



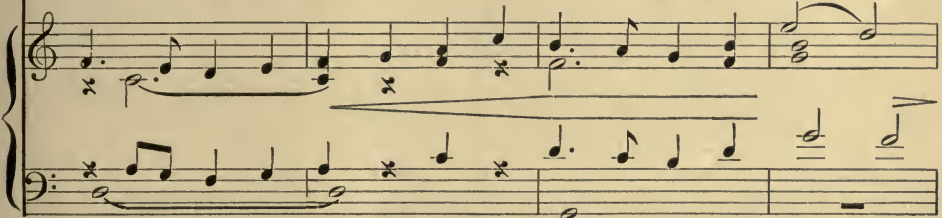
Watch the great sun o'er them pass, As fast the morn-ing runs.



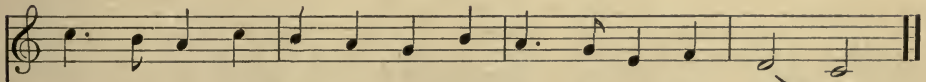
Ped. Ped. Ped. *



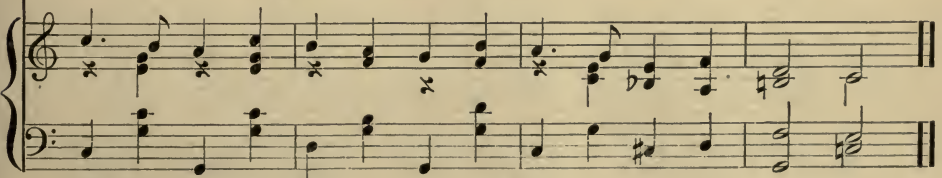
When the sun turns toward the west, Be - fore the sky grows red, . .



Ped. *



Dan - de - li - ons think 'tis best Like him to start for bed. . .



Ped. Ped. *

Study of Fi.

Master the type forms 191 and 192. Carefully consider the intervals in 193 and 194. Sing until the true melodic value is felt.

191

Do ti la ti do

192

Sol fi mi fi sol

193

194

Study of Si.

We must learn to take Si freely from every other tone. Master the type forms 195 and 196. Give careful consideration to the intervals in 197 and 198 before singing. Repeat each exercise until it is sung very freely with correct beating. Make individual tests.

195

Do la - a - o - do

196

Mi si

197

198

GAELIC CRADLE SONG.

J. H. HAHN.

Softly.

1. Hush! the waves are roll - ing in, White with foam, white with foam!
2. Hush! the winds roar hoarse and deep! On they come, on they come!
3. Hush! the rain sweeps o'er the knowes, Where they roam, where they roam!

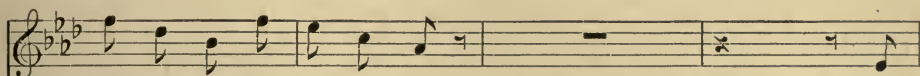
Fa - ther toils a - mid the din; But ba - by sleeps at home.
 Broth - er seeks the la - zy sheep; But ba - by sleeps at home.
 Sis - ter goes to seek the cows; But ba - by sleeps at home.

THE SUMMER SUN.

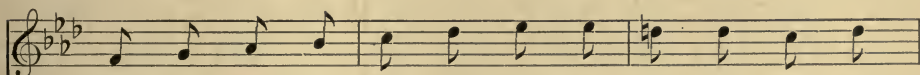
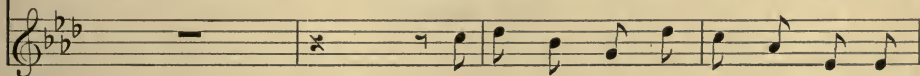
MARY HOWITT.



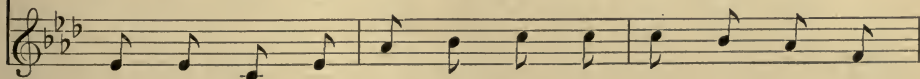
1. The sum - mer sun is shin - ing Up - on a world so bright! The
 2. From gi - ant trees, strong branches, And all their vein - ed leaves; From
 3. I think of an - gel voi - ces When bird - ies' songs I hear, Of



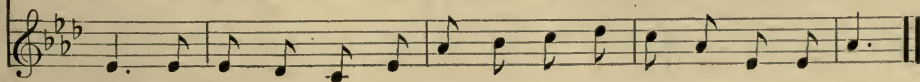
dew up - on each grass - y blade; The golden light, the depth of shade, All
 lit - tle birds that mad - ly sing; From in - sects flut - t'ring on the wing; Ay,
 that ce - les - tial cit - y, bright With jacinth, gold, and chrys - o - lite, When



seem as they were on - ly made To min - is - ter de -
 from the ver - y mean - est thing My spir - it joy re -
 with its blaz - ing pomp of light, The morn - ing doth ap -



light, All seem as they were on - ly made To min - is - ter de - light.
 ceives, Ay, from the ver - y mean - est thing My spir - it joy re - ceives.
 pear, When with its blaz - ing pomp of light, The morn - ing doth ap - pear.



Rhythmic Contrasts.

Make a careful study of the intervals, and repeat until their melodic value is felt. Study 202 should be sung, giving two beats to each measure.

199

200

Do ti - i - o - do

201

202

THE WINDS.

Soft - ly they swell O - ver the sea,

Winds that are waft - ing my lov'd ones to me.

Waft - ing! Waft - ing! Waft - ing my lov'd ones to me. . .

Dictation.

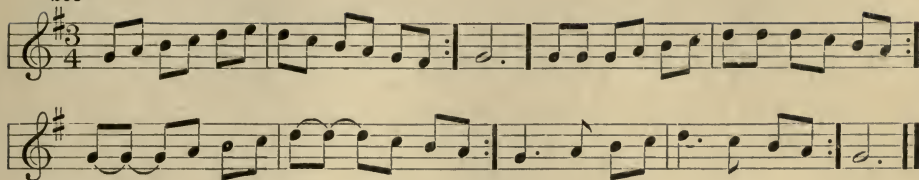
Major.

Minor.

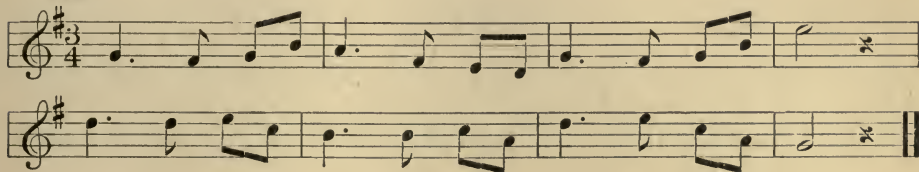
1 2 3 4

The Dotted Note.

203



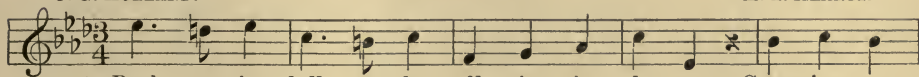
204



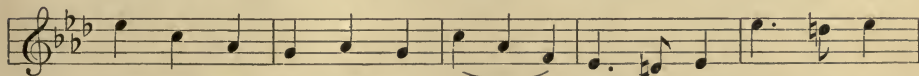
LULLABY.

J. G. HOLLAND.

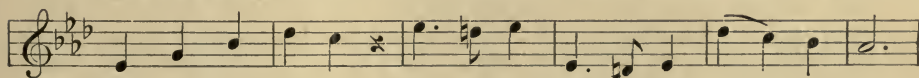
H. L. HEARTZ.



1. Rock - a - by, lull - a - by, all in the clo - ver, Croon - ing so
 2. Rock - a - by, lull - a - by, rain on the clo - ver, (Tears on the
 3. Rock - a - by, lull - a - by, dew on the clo - ver, Dew on the



drow - si - ly, cry - ing so low, . . . Rock - a - by, lull - a - by,
 eye - lids that wa - ver and weep!) . . . Rock - a - by, lull - a - by,
 eyes that will spar - kle at dawn! . . . Rock - a - by, lull - a - by,



dear lit - tle rov - er! Rock - a - by, lull - a - by, down you go!
 bend - ing it o - ver! Rock - a - by, lull - a - by, go to sleep!
 dear lit - tle rov - er! Rock - a - by, lull - a - by, al - most gone!



Down, down, down to won - der - land! Down, down to won - der - land go!
 Sleep, sleep, sleep in that won - der - land! Sleep, sleep in won - der - land sleep!
 Sleep, sleep, sleep in that won - der - land! Sleep, sleep and now ba - by's gone!

THY KINGDOM COME.

FRANCES R. HAVERGAL.

ALBERTO RANDEGGER.

Quickly.

1. God of Heav-en! hear our sing-ing; On-ly lit-tle ones are
2. Let Thy King-dom come, we pray Thee, Let the world in Thee find
3. Let the sweet and joy-ful sto-ry Of the Sav-iour's won-drous
4. Fa-ther, send the glo-rious hour, . Ev'r-y heart be Thine a-

we, Yet a great pe-ti-tion bringing, Fa-ther, now we come to Thee.
rest; Let all know Thee, and o-bey Thee, Lov-ing, prais-ing, bless-ing, blessed!
love, Wake on earth a song of glo-ry, Like the An-gel's song a-bove.
lone! For the King-dom and the pow-er, And the glo-ry are Thine own.

After 4th stanza.

EVENING.

Gently.

1. With gold - en light the even - ing star Smiles forth its greet - ings
 2. But Thou, O Lord, dost nev - er sleep—Thy watch throughout the

near and far, From heav - en mild - ly beam - ing! The flow'r - ets
 night Thou'lt keep O'er ev'r - y wea - ry mor - tal! Oh, let me

all their eye - lids close, The lit - tle birds all seek . re - pose, And
 slum - ber in Thy care, Un - til the morn, so bright and fair, Opes

soon are sweet-ly dream - ing! And soon are sweet-ly dream - ing!
 wide her gold - en por - tal! Opes wide her gold - en por - tal!

Study of Te.

Master the type studies 205 and 206. Note the wide intervals and give them special study from the staff. Sing until the melody is fully developed.

205 206 207

Sol fa mi Do te la

208

209

Study of Si.

Si approached from Sol is a study of great importance. Do not pass over it until it is mastered. Go from the type studies 210, 211 and 212 to the melodies 213 and 214, and return again, using one to illustrate the other, until both are mastered.

210 211 212

Do ti do La si la La sol si la

213 214

Studies in Rhythm.

The Triplet.



Sing Studies 215 and 216 freely as melodies, giving two beats to the measure, and then apply the teaching to No. 217, giving this study also with two beats to the measure. Note the wide intervals and the position of the notes before beginning.

215

Do la do

217

THE MORN.

JAMES SNEDDON.

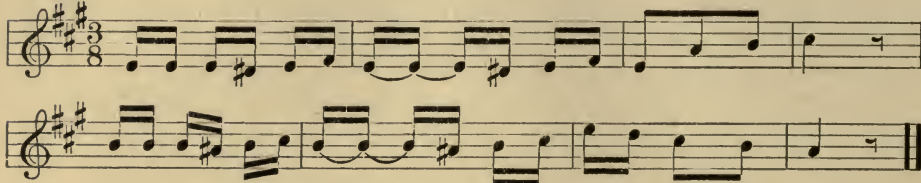
Now the bold chan - ti - cleer gives his warn - ing,
Morn ap - pear - eth in gar - ments of gold; Val - ley and hill,
Riv - er and rill, Mead - ow and wood - land their beau - ties un - fold.

Mel. Second Rd.

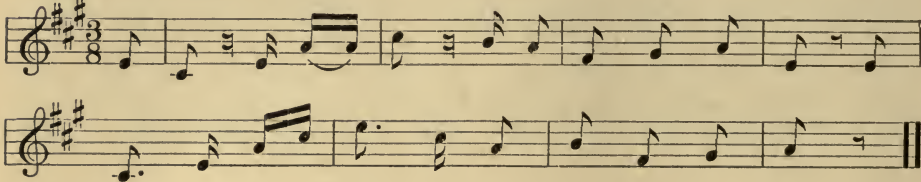
Divided Beat and Dotted Note.

In three eight meter the dotted eighth note receives two beats. Note how it is built up in No. 218. See that the beating is correct. In No. 219 and 220 the use of the sixteenth rest is illustrated. Practise the studies until each pupil is master of them.

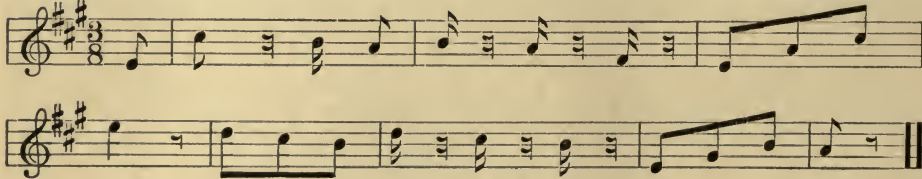
218



219



220



THANKSGIVING.

Anon.

A. J. MORSE.

Brightly.

1. The gold - en - rod can - dles are all burn'd out, By the ziz - zag fence of
 2. The thrush - es have flown from the tree - tops high, And the blue - birds could not
 3. They know that the har - vest is gar - ner'd in, In its bright and gold - en

gray; . . The as - ters have turn'd to with - er'd seeds That the
 stay; . . And lone and hush'd are the emp - ty nests, But the
 store, . . And pa - tient and still the brown earth waits, For the

wind will flut - ter a - way. . . But here's a cheer for the
 chil - dren smile as they say, . . "When frost is chill on the
 time its toil . . is o'er. . . It waits for snow that shall

wan - ing year, Here's a cheer for the wan - ing year,
 mist - y hill, When frost is chill on the mist - y hill, When
 fold it low, It waits for snow that shall fold it low, It

Here's a cheer for the wan - ing year And the glad Thanksgiv - ing Day!
 frost is chill on the frost - y hill, Comes the glad Thanksgiv - ing Day!"
 waits for snow that shall fold it low, Till it wakes from sleep once more.

COTTAGERS' LULLABY.

W. W. GILCHRIST.

Softly, with easy motion.

1. The days are cold, the nights are
kit - ten sleeps up - on the
start thou not— the spark - ling

long, The north - wind sings a dole - ful tale; Then hush a -
hearth, The crick - ets long have ceased their mirth, There's noth - ing
light, 'Tis but the moon that shines so bright On win - dow

gain up - on . . my breast, All mer - ry things are
stir - ring in . . the house, Save one wee hun - gry
pane be - dropped with dew; Then, lit - tle dar - ling,

now at rest, Save thou, save thou, my lit - tle love.
 nib - bling mouse, Then why, then why so bus - y thou?
 sleep a - gain, And wake, and wake when it is day.

I & 2 *Last.*
 2. The
 3. Nay!

rall. *pp*
Ped.

Dictation

Minor. Chromatic.
 1 2 3
 4 5

Study of Te from La.

Master the type studies 221 and 222. Note the application of the new combination in the melodies and also the wide skips.

221 222 223

Mi fa mi La te la

224

225

Study of the Minor Mode.

The type form contained in Study 226 and Study 227 must be fixed by many repetitions. Note carefully the intervals in 228, and give them ample study from the scale on the board.

226 227 228

Do ti do a si la

229

THE MILL.

Miss MULOCK.

G. W. CHADWICK.

Quietly, in simple manner.

1. Wind - ing and grind - ing . .
 2. Wind - ing and grind - ing . .

p leggiero. *p*

Round goes the mill: Wind - ing and grind - ing Should
 Work through the day. Grief nev - er mind - ing — . .

nev - er stand still. Ask not if neigh - bor
 Grind it a - way! What though tears drop - ping

By permission of ARTHUR P. SCHMIDT, owner of copyright.

Grind great or small: Spare not *your* la - bor,
 Rust as they fall! Have no wheel stop - ping—

The first system of music features a vocal line in G major with a key signature of one flat (B-flat) and a 2/4 time signature. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with quarter notes. Fingerings are indicated with numbers 1-5. The lyrics are printed below the vocal line.

softly.

Grind *your* wheat all. . . Wind - ing and grind - ing . .
 Work com - forts all. . . Wind - ing and grind - ing . .

The second system continues the piece with the instruction *softly.* The vocal line has a dynamic marking *p* (piano). The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with quarter notes. Fingerings are indicated with numbers 1-3. The lyrics are printed below the vocal line.

round goes the mill: Wind - ing and grind - ing should

The third system continues the piece. The vocal line has a dynamic marking *p* (piano). The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with quarter notes. Fingerings are indicated with numbers 1-2. The lyrics are printed below the vocal line.

nev - er stand still. still.

IT IS NOT ALWAYS MAY.

H. W. LONGFELLOW.

The air is clear,
The riv - er flows,
The buds, the leaves,

They soar and sing, And
Seems from the sky, Where
That gild the crest, And

1. The sun is bright, the air is clear, The dart - ing swal - lows soar and sing, And
2. So blue yon wind - ing riv - er flows, It seems an out - let from the sky, Where
3. All things are new ; the buds, the leaves, That gild the elm - tree's nodding crest, And

from the state - ly elms I hear The blue - bird proph - e - sy Spring.
wait - ing till the west - wind blows, The freight - ed clouds an - chored lie.
e'en the nest be - neath the eaves ; — There are no birds in old nests !

THE SONG OF THE SNOW-FLAKES.

Anon.
Tranquilly.

H. L. HEARTZ.

1. Fall - ing, fall - ing, gent - ly fall - ing, All the day and night, . .
2. Run - ning, run - ning, swift - ly run - ning, When the warm winds blow, . .

Mak - ing for the pret - ty flow - ers Blan - kets warm and white. .
O - ver fields of grass and flow - ers, In pure streams we flow. . .

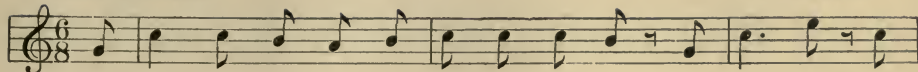
Shin - ing, shin - ing, bright - ly shin - ing, In the morn - ing light, .
Prais - ing, prais - ing, ev - er prais - ing The dear God a - bove, .

Deck - ing ev'r - y tree with jew - els, Pre - cious, pure, and bright. .
In . our com - ing, work, and beau - ty, Show - ing you His love. . .

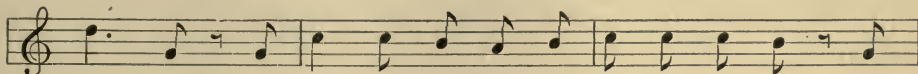
SING IVY.

Nursery Rhyme.

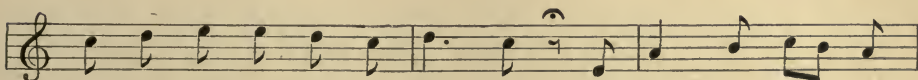
H. L. HEARTZ.



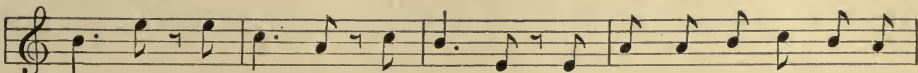
My fa - ther left me three a - cres of land, Sing i - vy, sing



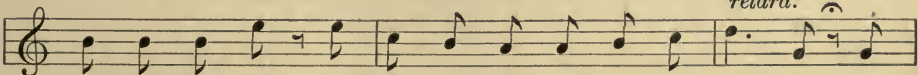
i - vy; My fa - ther left me three a - cres of land, Sing



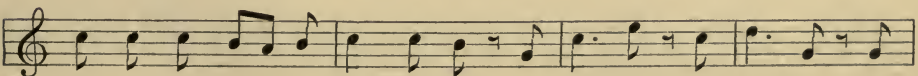
hol - ly, go whis - tle, and i - vy! I plowed it with a



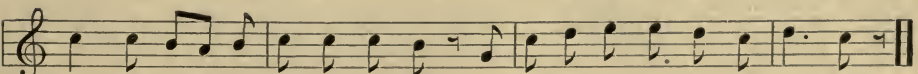
ram's horn, Sing i - vy, sing i - vy; And sowed it all o - ver with



one pep - per - corn, Sing hol - ly, go whis - tle, and i - vy! I



har - rowed it with a bram - ble bush, Sing i - vy, sing i - vy; And



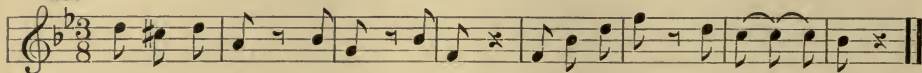
reaped it with my lit - tle pen - knife, Sing hol - ly, go whis - tle, and i - vy!

Multiple Beat and Rests.

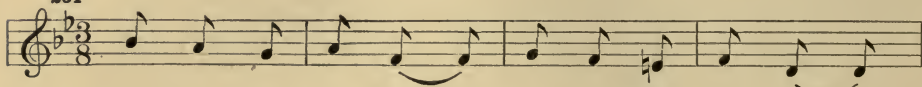


Repeat until the study is rendered gracefully with one beat for each measure. This is a preparation for the free interpretation of six-eight meter with two beats to the measure.

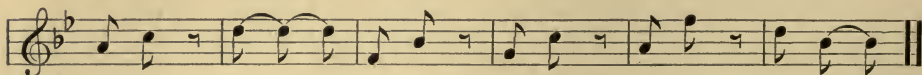
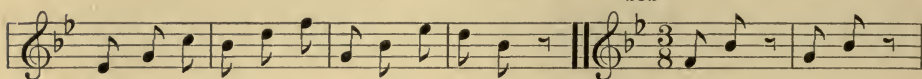
230



231



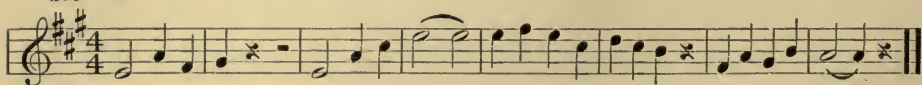
232



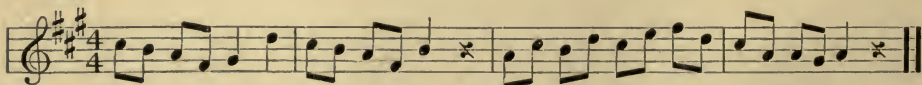
Study in Interval and Rhythm.

Note carefully the intervals in 233 and 234. Repeat until the melodic effect is fully established. In 235 the phrase is repeated from different pitches.

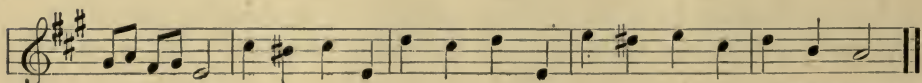
233



234



235



GOOD NIGHT.

F. A. MUTH.
Rather slowly, with expression.

C. A. KERN.

1. Good night, I bid you sweet good night, Ye dis - tant ones be -
2. Right well I know, though ab - sent far, For me is some - one
3. The tree - tops rus - tle in the wind, The brook - let dash - es

lov - ed! The stars come out to shed their light On both, so far re -
pray - ing; My moth - er kneels be - neath yon star, Her soft pe - ti - tions
light - ly, And to my moth - er voi - ces kind Are whis - per - ing that

softer. *louder.*

mov - ed. I greet you in yon vale once more, And o'er and o'er, and
say - ing. I greet you, dis - tant vale, once more, And o'er and o'er, and
night - ly, I greet yon val - ley ev - er - more, And o'er and o'er, and

retard.

o'er and o'er, And o'er and o'er, and o'er and o'er, and o'er . . . and o'er.

Chromatic Progressions Downward by Minor Seconds.

Sing Sol mi, then, Sol fa mi, then sol fi fa mi, repeating the tones until Sol and Mi are exactly in tune. The Fi and the Fa will soon be correctly placed if the first and last tones are correct. Study 240 is so distinctly a song that it will serve to fix the progression forever.

236 237 238

Sol fa mi Sol fi mi Sol fi fa mi

239

240

The Minor Mode.

See that each pupil can sing these melodies freely alone. Make careful preliminary study of the wide intervals.

241 242 243

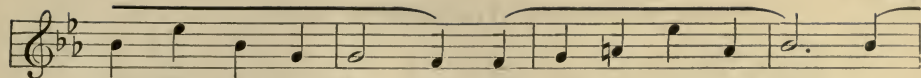
Do ti do La si la La si la

244

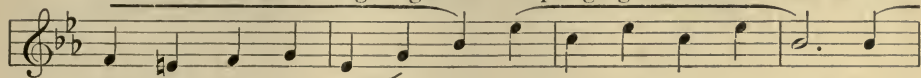
IN THE JOYOUS SPRING.

E. J. GILL.

1. I'm com-ing o'er the moun-tain, With buds up - on each wing; I'm
- 2 The hearts that pin'd, by care entwined, Feel o'er their sor - rows steal, A



whisp'-ring to each foun - tain, Oh, I'm the joy - ous Spring! A -
sweet - born dream, a bright gleam The Spring's glad hours re - veal. Sweet



round my steps I'm fling - ing A sun - shine, ev - er bright; While
drops of dew, Like watch-lamps true, Are hang - ing o'er the flow'rs, To



all fair things Are sing - ing, And fill'd with new de - light.
call their bloom From winter's gloom To wel - come Spring's glad hours.

EVENING HYMN.

FRANZ ABT.

Tranquilly.



1. Eve - ning spreads her man - tle O - ver lake and lea,
2. Now all na - ture slum - bers, In the si - lence blest,
3. Free from thought of dan - ger, Now, my sleep I take,



Now, while all is si - lent Let me tran-quiet be! .
While thou watch-est o'er me Sweet will be my rest! .
Till, with Thy glad sun - shine, In the morn I wake.
louder.



Heed my child - ish sor - row, Fa - ther, hear my pray'r,
How can ill be - fall me, Lord, when 'Thou art near?
Then will I a - rouse me, Sing new songs of praise



All my faith re - pos - es In Thy heav'n - ly care!
While Thine an - gels guard me What have I to fear?
For the bound - less mer - cy Thou show'st me al - ways!

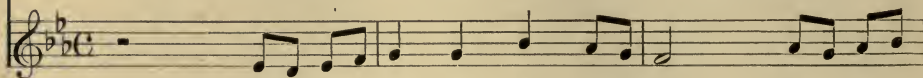
CATCH ME.

ELLIS WALTON.

R. B. ADDISON.

Merrily, not too loud.

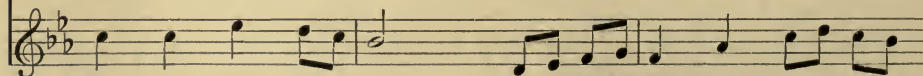
1. Catch me, catch me if you can, Lit - tle Miss or
 2. Catch me, catch me while you may, On - ly don't be
 3. If you catch me, lit - tle boy, I must for - feit



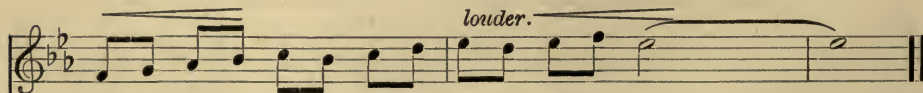
1. Catch me, catch me if you can, Lit - tle
 2. Catch me, catch me while you may, On - ly
 3. If you catch me, lit - tle boy, I must



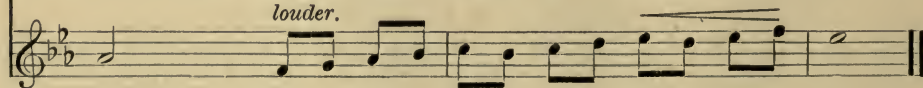
lit - tle man; Round and round the room we run;
 rough, I pray; Gen - tly, gen - tly! I de - clare
 you a toy; If you catch me, lit - tle Miss,



Miss or lit - tle man; Round and round the room we
 don't be rough, I pray; Gen - tly, gen - tly! I de -
 for - feit you a toy; If you catch me, lit - tle

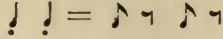


Is not this a bit of fun?
 You have o - ver - turned a chair!
 I shall pay you with a kiss.



run;
 clare
 Miss,
 Is not this a bit of fun?
 You have o - ver - turned a chair!
 I shall pay you with a kiss.

Study of Rests and Syncopation.



Note that Study 246 is to be sung in a smooth, simple manner. The rests indicate that the tones are to be short and detached, not jerky and over-accented.

Study 247 introduces syncopation. All syncopations are made easy by regarding the syncopated tone as a combination of two shorter ones. Note that the tied eighth notes are equivalent to a quarter note. First sing the eighths separately, then join them.

245 246

Do - o - i - ti do

247

NORWEGIAN MELODY.

EDVARD GRIEG.

Dictation.

Rhythmic.

1 2

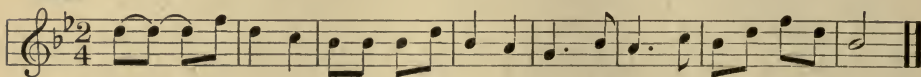
3

The Dotted Note.

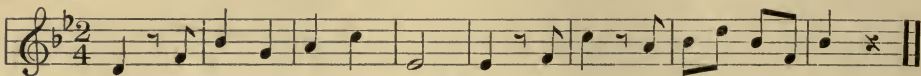


Study of the dotted note. In No. 249 a rest stands in the place of the dot. Sing the first measure of No 248, then simply make the tone for the dotted note a little shorter, and the effect of the first measure in No. 249 is secured.

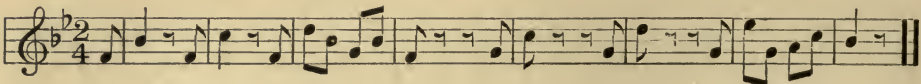
248



249



250



The Triplet.

The triplet in two-four prepares the way for the easy reading of six eight meter. Study these exercises in their relation to each other.

251



252



SLEEP, LITTLE CHILD!

Words adapted from the French.

B. MANSELL RAMSEY.

1. Sleep, lit - tle child! the twi - light falls, And
 2. Sleep, lit - tle child! for in the sky The
 3. Sleep, lit - tle child! and sleep - ing, dream Of
 4. Sleep, lit - tle child! with - out a - larm, For

rall. a tempo.

round the house the shad - ows creep; The cat - tle rest with -
 twink - ling stars be - gin to peep; The sil - ver moon shines
 pret - ty birds and moun - tains steep; Of flowers that grow be -
 God a - bove can safe - ly keep His lit - tle ones from

in their stalls, Then sleep, my dar - ling, sleep! . . .
 out on high, Then sleep, my dar - ling, sleep! . . .
 side the stream, Then sleep, my dar - ling, sleep! . . .
 ev - 'ry harm, Then sleep, my dar - ling, sleep! . . .

FOR ABSENT FRIENDS.

A. MARY A. R. DOBSON.
Softly.

1. The
2. And

shad - ows fall, the sun has set, The twi - light marks the close of day. But
we would pray for them, O Lord, The dear - ly - loved a - cross the sea; O

ten - der tho'ts go wand'ring yet, To dear - ly - loved ones far a - way.
com - fort them with Thy sweet word, That they, with us, may rest in Thee.

mf

a little louder.

On oth - er shores in dis - tant lands, Where
O glo - rious Shep - herd of Thy sheep, Whose

mf

oth - er seas roll deep and blue, They, pray - ing, lift up
ten - der love can nev - er cease; By night and day Thy

ho - ly hands, That Thou mayst keep us strong and true.
vig - il keep, Un - til we meet at length in peace.

CHRISTMAS SONG.

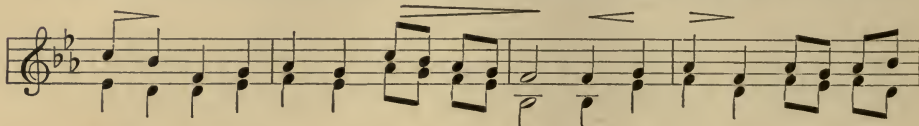
ADOLPH MORAHT.

Softly, with clear tone.

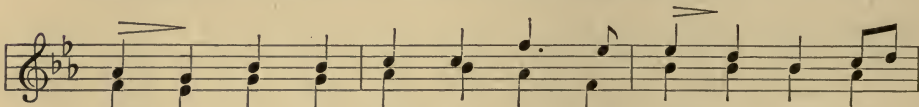
CAROLINE WINCHERN.



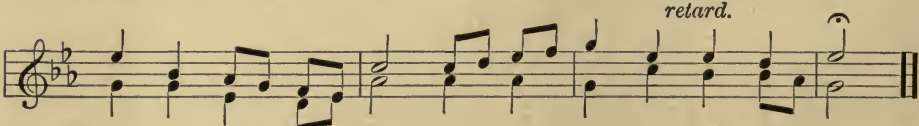
1. Christ-mas, Christmas, thy re - turn - ing Wakes the tide of song and
 2. Be we poor or be we low - ly, He the Just one, ev - er



yearn - ing, I would mount where an - gels sing. Now each lov - ing heart up -
 ho - ly, Will ac - cept our hum - ble pray'r. He Who pow'r e - ter - nal



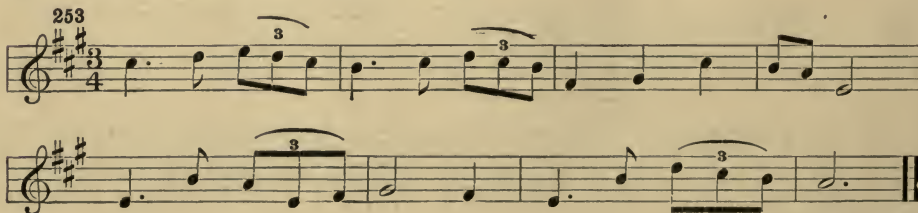
rais - es, Car - ols bright of joy and prais - es, Grate - ful
 wield - eth, Ev'r - y ten - der thing He shield - eth, He will



songs to thee we bring, grate - ful songs to thee we bring.
 keep us in His care, He will keep us in His care.

Rhythm.

The melodies are strong and very easily memorized. The main point to be observed is the manner in which the pupil marks the meter. See that the beats are regular and that the accents are properly placed.



Mel. Second Rd

254

255

Review Study of Chromatics.

256

THE SAILOR MAN.

With precision.

CHRISTENE WOOD BULLWINKLE.

1. "I'm going to be a sail - or man," Said Yo - shi boy one day ; " And
 2. His lit - tle sis - ter was so good, She left her toys all day To

sail my boats when I grow up, Up - on the wind - y bay. I'm
 help her broth - er car - ry wood And nails (in - stead of play). She

slower.

going to build the big - gest ship That ev - er you did see, And
mixed red paint and sewed some sails And helped with "that and this" 'Til

when it's built I guess I'll call it, 'Yo - shi' aft - er me."
Yo - shi cried "I'll name my boat For my nice lit - tle Sis."

257

258

259

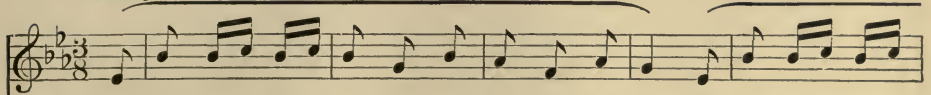
Dictation.

1

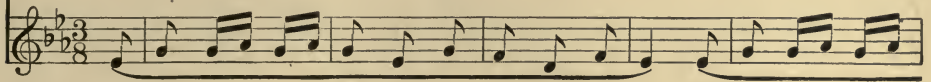
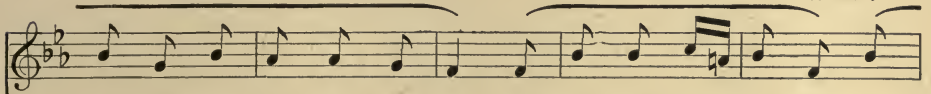
2

LAUGHING WITH SUNLIGHT.

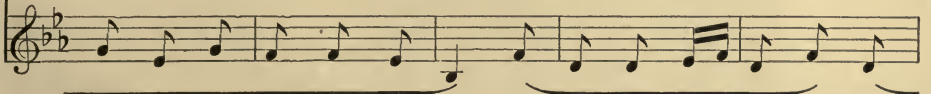
J. ANDRE.

Merrily.

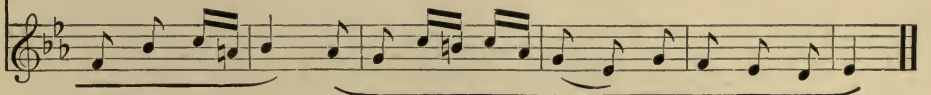
1. Now laughing with sun-light the heav-ens are blue, The fields with gay
 2. We play in the mead-ows and hear the birds sing; We see on the

*louder.*

flow - ers are spring - ing a - new, With ver - dure and blos - soms the
 hill - tops the glad - ness of spring. All na - ture is beam - ing with



or - chard grows fair, And larks with sweet mu - sic are fill - ing the air.
 rap - ture and love, And sun - light comes smil - ing down from a - bove.



Two-Part Studies.

260

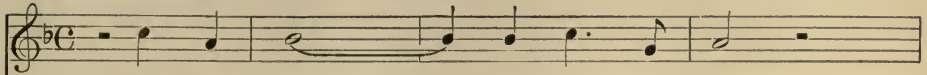
Exercise 260 consists of two systems of two staves each. The first system shows a treble and bass staff with a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the piece, ending with a double bar line. The key signature is one sharp (F#) and the time signature is common time (C).

261

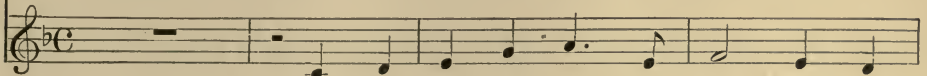
Exercise 261 consists of two systems of two staves each. The first system shows a treble and bass staff with a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the piece, ending with a double bar line. The key signature is one sharp (F#) and the time signature is common time (C).

MORNING SONG.

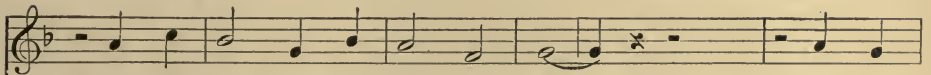
GEORGE B. NEVIN.

With devotion.

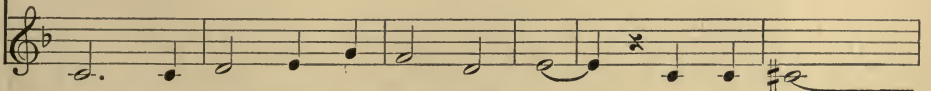
1. All you do, and all you say,
 2. All your joys and griefs He knows,



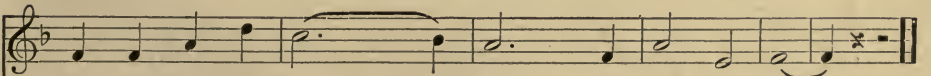
1. All you do, and all you say, He can
 2. All your joys and griefs He knows, Sees each



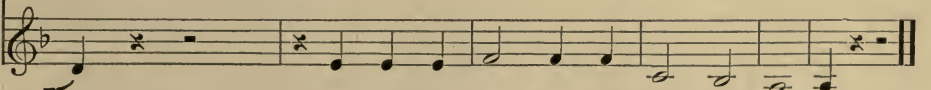
He can see, He can see and hear; When you
 Sees each smile, Sees each smile and tear; When to



see, can see, He can see and hear; When you work
 smile, each smile, Sees each smile and tear; When to Him



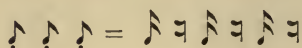
work and when you play, Think the Lord is near.
 Him you tell your woes, Know the Lord will hear.



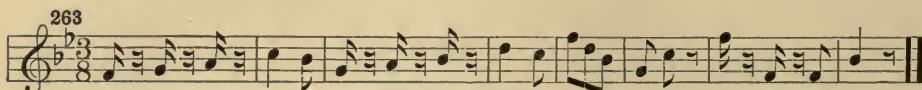
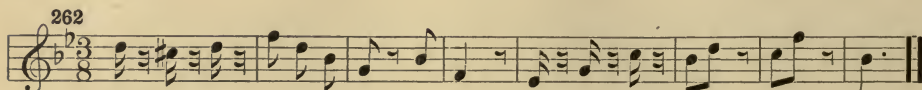
. and when you play, Think the Lord is near . .
 you tell your woes, Know the Lord will hear . .

Studies in Three-Eight Meter.

The Sixteenth Note ♪

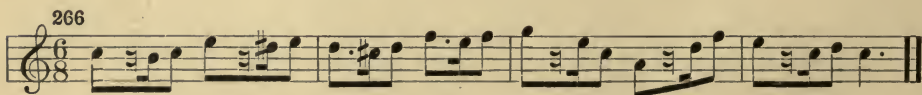
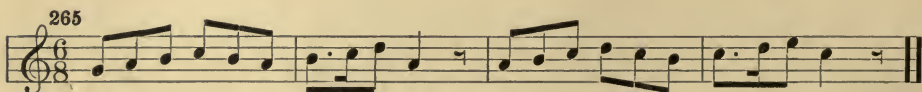
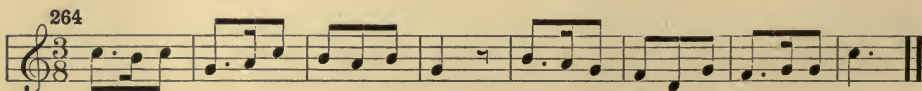


These studies require three beats to the measure. Practice the intervals in advance of the singing.

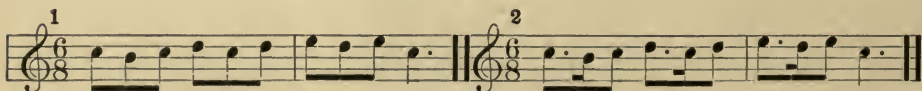


Studies in Rhythm.

Study 264 should be mastered, giving three beats to the measure, afterwards give one beat; when the movement is fully felt, pass to Nos. 265 and 266, singing with two beats to the measure.



Dictation.



Study of Te from Sol.

Master the type forms Nos. 267 and 268. Study the intervals in the following melodies, and repeat until the tones are entirely familiar.

267 268 269

Do re fa mi Fa sol te la. la.

270

mi fa sol la si ti do

Exercises in Minor.

271 272 273

Do ti do La si la. la.

274

mi fa sol la si ti do

Dictation.

Chromatic.

1 2 3

4 5 6

GOD GUARD COLUMBIA.

Rev. HENRY C. MCCOOK, D.D.

GEORGE B. NEVIN.

1. Al - might - y Lord of All, The na - tions rise and fall At
 2. From Thee the sa - cred fires Here kin - dled by our sires, Their
 3. We bless Thee for the hand That led the he - ro band Who
 4. What time the clouds of woe Hung o'er us dark and low, Thou,

Thy com - mand. Our fa - ther's Staff and Stay, Keep Thou their
 fer - vor draw, — Faith and Fra - ter - ni - ty, Vir - tue and
 made us free; For ev'r - y val - iant son Whose life our
 Lord, wast near. Still be our Staff and Stay; Hear Thou Thy

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Mel. Second Rd

chil - dren's way! God guard Co - lum - bi - a, Our Fa - ther - land!
 In - dus - try, Love of the Truth and Thee, Free - dom and Law!
 free - dom won, O God of Wash - ing - ton, We hon - or Thee!
 peo - ple pray: God guard Co - lum - bi - a, Our Coun - try dear!

THE RAINBOW.

J. KEBLE.
Moderately.

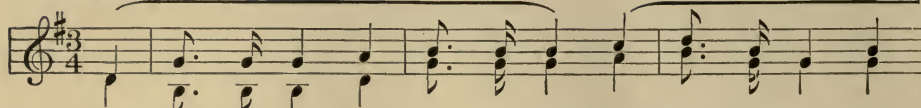
H. L. HEARTZ.

1. A frag - ment of a rain - bow bright The moist air, through, I see, All
 2. An hour a - go the storm was here, The gleam was far be - hind, So
 3. Grief will be joy if on its edge Fall soft that ho - liest ray, Joy

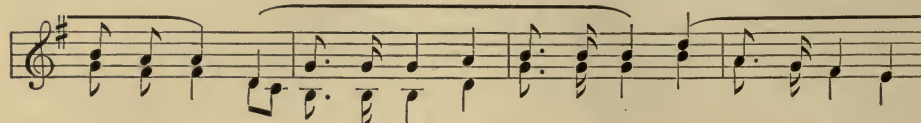
dark and damp on yon - der height, All bright and clear to me.
 will our joys and grief ap - pear, When earth has ceased to blind.
 will be grief if no faint pledge Be there of heav'n - ly day.

WASHINGTON.

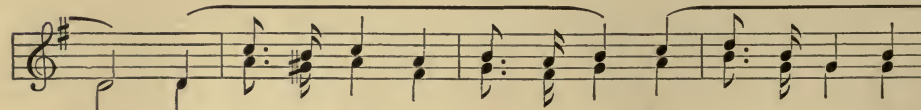
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With expression.

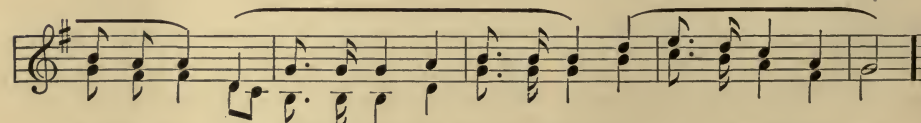
1. To - day we meet thy praise to sing, Great Wash - ing - ton, our
 2. For hap - py homes, for lib - er - ty, Great Wash - ing - ton, our



Wash - ing - ton, In song we'll let our voi - ces ring, O no - ble Washing -
 Washing - ton, The proud flag we a - bove us see, O no - ble Washing -



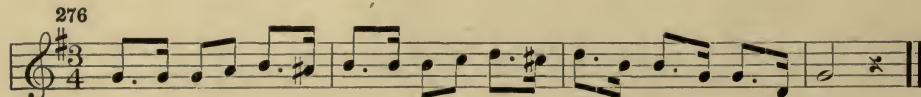
ton. Now peace does reign from sea to sea, We would thy grate - ful
 ton. For all thesethings we hon - or thee, For 'twas thy guid - ance



chil - dren be, Un - self - ish, loy - al, brave like thee, O no - ble Washing - ton.
 made us free, Thy courage made all foe - men flee, Our no - ble Washing - ton.

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Studies in Chromatics.



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AMERICA.

Rev. S. F. SMITH.

HENRY CAREY.

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try thee, Land of the no - ble free,
 3. Let mu - sic swell the breeze, And ring from all the trees,
 4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died, Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
 To Thee we sing: Long may our land be bright With free - dom's

pil - grims' pride, From ev' - y moun - tain side Let free - dom ring!
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light; Pro - tect us by thy might, Great God, our King!

INDEX.

PAGE.	POET OR SOURCE.	COMPOSER OR SOURCE.
141	America.....	Rev. S. F. Smith..... <i>Henry Carey</i>
20	Bed Time.....	Mildred Travers Anderson..... <i>Daniel Protheroe</i>
58	Bingo was his Name.....	..... <i>Popular Melody</i>
61	Birdie's Valentine.....	Sophia S. Bixby..... <i>Fannie L. G. Cole</i>
124	Catch Me.....	Ellis Walton..... <i>R. B. Addison</i>
76	Cheer Up.....	Eva Best.....
40	Chorus of Spirits.....	George Darley..... <i>Charles Fonteyn Manney</i>
32	Christmas Day.....	Alfred Scott Gatty..... <i>H. L. Hartz</i>
68	Christmas Hymn, A.....	Eleanor A. Hunter..... <i>Duane Street</i>
130	Christmas Song.....	Adolph Moraht..... <i>Caroline Winchern</i>
112	Cottager's Lullaby.....	..... <i>W. W. Gilchrist</i>
48	Cradle Song.....	..... <i>German Folksong</i>
43	Cricket, The.....	William Cowper..... <i>Anna Johnson</i>
60	Dance Song.....	Sophia S. Bixby..... <i>Fannie L. G. Cole</i>
100	Dandelions in the Grass.....	..... <i>Grace Wilbur Conant</i>
15	Day Dawn.....	.....
24	Dreams.....	Lady Arthur Hill
22	Dusting Day.....	Mildred Travers Anderson..... <i>Daniel Protheroe</i>
63	Evening.....	.....
81	Evening.....	.....
107	Evening.....	.....
123	Evening Hymn.....	..... <i>Franz Abt</i>
27	Evening Star, The.....	Hoffmann Von Fallersleben..... <i>Robert Schumann</i>
4	Evensong.....	..... <i>Hamlin E. Cogswell</i>
19	Ever Faithful.....	.....
6	Fairy Painter, The.....	..... <i>Walter H. Aiken</i>
36	Fairy Ring, The.....	..... <i>Old Tune</i>
54	Flowers, The.....	Robert Louis Stevenson..... <i>Carl Reinecke</i>
128	For Absent Friends.....	..... <i>A. Mary A. B. Dobson</i>
13	Fox and Goose.....	.....
102	Gaelic Cradle Song.....	..... <i>J. H. Hahn</i>
58	German Melody, A.....	..... <i>Franz Mair</i>
43	Giving Thanks.....	.....
138	God Guard Columbia.....	Rev. Henry C. McCook..... <i>George B. Nevin</i>
5	Good-by, Good-by to Summer.....	William Allingham..... <i>Arthur Horton</i>
42	Good Morning, Robin.....	Charles E. Jackson..... <i>William Arms Fisher</i>
121	Good Night.....	F. A. Muth.....
18	Hedge Roses.....	Translated from J. W. von Goethe..... <i>Franz Schubert</i>
17	Hobby Horse.....	..... <i>German Folksong</i>
19	Hot Cross Buns.....	.....
9	Industry.....	..... <i>Swedish Folksong</i>
122	In the Joyous Spring.....	E. J. Gill.....

PAGE.	POET OR SOURCE.	COMPOSER OR SOURCE
117	It is not always May H. W. Longfellow	
34	Lady-Bird	<i>German Folksong</i>
133	Laughing with Sunlight	<i>J. Andre</i>
64	Learning to Sing	
69	Little Boy's Dream, A	
67	Little Doves, The Rev. John Henry Hopkins	
105	Lullaby J. G. Holland	<i>H. L. Heartz</i>
36	Lullaby Song Lucy Creemer Peckham	<i>J. H. Hahn</i>
23	Marching	
30	May Time	<i>Walter H. Aiken</i>
70	Merry are the Bells	<i>John Hyatt Brewer</i>
88	Merry is the Gypsies' Life A. J. Foxwell	<i>Franz Reiff</i>
115	Mill, The Miss Mulock	<i>G. W. Chadwick</i>
96	Months, The Sarah Coleridge	
109	Morn, The James Sneddon	
97	Morning Bells	
65	Morning Breaks, The	<i>Felix Mendelssohn-Bartholdy</i>
75	Morning Song	
135	Morning Song	<i>George B. Nevin</i>
62	Mower's Song, The	<i>German Air</i>
83	My Creed Eben E. Rexford	
50	My Little Pussy	<i>W. A. Hodgdon</i>
31	Norwegian Melody, A	<i>Carl Warmuth</i>
77	O, Bun, Bunny Rabbit White	<i>Carl Reinecke</i>
90	October Chat, An Edith Austin	
59	Out of Doors	
8	Picnic, The Florence Hoare	<i>Joseph L. Roeckel</i>
28	Pirate Story Robert Louis Stevenson	<i>Daniel Protheroe</i>
72	Playtime	<i>Joseph L. Roeckel</i>
14	Primroses	
139	Rainbow, The J. Keble	<i>H. L. Heartz</i>
39	Return of Spring	
98	Robin, The Harriet Fairchild Blodgett	<i>Margaret Ruthven Lang</i>
51	Robin Redbreast Old Cradle Song	
131	Sailor Man, The	<i>Christene Wood Bullwinkle</i>
82	Singing Robert Louis Stevenson	<i>Carl Reinecke</i>
127	Sleep, Little Child Words adapted from the French	<i>B. Mansell Ramsey</i>
93	Slumber, Lovely Child	
94	Snow, The Florence Hoare	<i>Dr. Charles Vincent</i>
16	Snowflakes	<i>Frederic H. Cowen</i>
26	Snowflake Dance, The	<i>Grace Wilbur Conant</i>
49	Snow-Time	<i>Anna Johnson</i>
118	Song of the Snowflakes Anon	
52	Spring's Greeting	<i>Felix Mendelssohn Bartholdy</i>
97	Stars, The	
78	Stream, The Byron Williams	<i>H. L. Heartz</i>
89	Summer Days	
92	Summer Days are Coming	

PAGE.	POET OR SOURCE.	COMPOSER OR SOURCE.
119	Sing Ivy	Nursery Song <i>H. L. Hartz</i>
103	Summer Sun, The	Mary Howitt
3	Summer-Time	William Allingham..... <i>Charles Fonteyn Manney</i>
28	Sunrise Wakes the Lark, The	Christina Georgina Rosetti..... <i>H. Clough-Leigher</i>
110	Thanksgiving.....	Anon..... <i>Ada J. Morse</i>
44	There was an Old Wo- man of Leeds.....	..... <i>John Hyatt Brewer</i>
106	Thy Kingdom Come	Frances R. Havergal..... <i>Alberto Randegger</i>
15	Twinkle, Twinkle, Little Star.....	Jane Taylor..... <i>J. W. Elliott</i>
73	Violet, The.....	Adolph Schultz <i>Carl Reinecke</i>
56	Waning Moon, The	Jean Ingelow..... <i>Charles Fonteyn Manney</i>
140	Washington.....	..... <i>W. A. Hodgdon</i>
46	Welcome to You, Birdie.....	..... <i>Richard Strauss</i>
74	What Does Little Birdie Say .....	..... <i>Arthur Foote</i>
80	When Leaves are Green..	Florence Hoare <i>Joseph L. Roeckel</i>
79	Whistle and Hoe	Anon
104	Winds, The.....	.....
84	Winter Breakfast, A.....	..... <i>Lady Hill</i>
7	Winter Song, A.....	.....
10	With Mother.....	Florence Hoare <i>Joseph L. Roeckel</i>
25	Work and Play..... <i>French Air</i>
50	Yonder.....	From the German of Dieffenbach..... <i>Amelie Felthensal</i>



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